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NEIL JORDAN

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Interview
With the
Vampire

FRANCIS MATTHEWS

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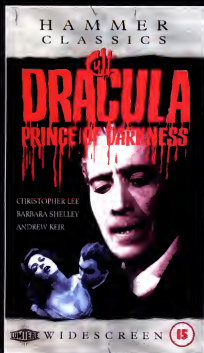
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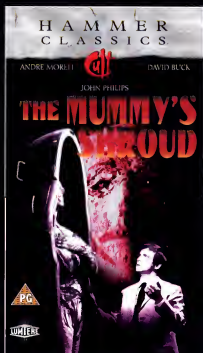
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The Best of Hammer Horror from The House of Lumiere



Roy Ashton 1909 — 1995

January saw the death of Hammer's renowned make-up designer Roy Ashton. Alan Barnes presents a tribute to the legendary artist.

The epithet "man of a thousand faces" is usually applied to a particularly versatile actor; in the case of Roy Ashton, virtuoso make-up designer, it rings equally true. Howard Roy Ashton was born in Perth, Australia, in 1909. He trained as an architectural illustrator, progressing to commercial artist. After his 1932 emigration to Britain, he studied at London's Central School of Arts and Crafts, thereafter taking a 5-year course in cinematic make-up techniques under the auspices of the Gaumont British Film Corporation. His first professional assignment was designing wigs on 1936's *Lady Jane*; Grey biopic *Tudor Rose*, followed by many more Gainsborough Studio engagements; his earliest encounter with the horror genre, for which he would become revered, was working on the legendary Boris Karloff's make-up on *The Man Who Changed His Mind*.

Ashton served as a London special police constable from the breakout of war in 1939; a lifelong ambition was fulfilled three years later when he won a scholarship to the Royal Academy of Music. He joined Benjamin Britten's English Opera Group as a tenor in 1947 — the year he married singer Elizabeth Cooper — and he gave over 2,000 performances during a decade of touring, moonlighting on features in the interim.

A 1954 meeting with fellow make-up man Phil Leakey, chief designer for Hammer, encouraged Ashton to lend a hand at Bray Studios. During Ashton's first day at Hammer he was apparently unable to find a convenient parking place so he dumped his car in a deserted graveyard. Leakey was appalled, exclaiming "That's the set we're using!"

Ashton assisted Leakey on a number of projects, including *Dracula's* ground-breaking climax of the Count's crumbling to dust. He became head of department in 1959, creating many innovative effects with latex, wax, yak hair, and boundless imagination: the nunny, the wolfman and the snake-headed gorgon included. For *The Evil of Frankenstein*, he produced over 150 different design sketches in his quest for the ideal creature. On *The Plague of the Zombies*, he was responsible for giving the living dead a permanent and enduring iconography: virtually every zombie movie since owes some debt to his original, google-eyed, pinhole-pupilled, ashen-faced creations. And the stunning conclusion to *She* — in which Ursula Andress ages to death in a matter of seconds — achieves nearly all its near magical power thanks to Ashton's unsmotherable talent. Perhaps, however, his crowning glory was his last job for the studio — Jacqueline Pearce's transformation into *The Rephile*; a venomous creature seemingly drawn from the lower depths of a Hieronymus Bosch painting.

He relished his work, and the opportunity it afforded him to scare entire generations silly. "They convey a real feeling of pathos," he said summing-up the appeal of his creations. "I don't think anybody really dislikes them. I look on these stories as fairy tales. This is one of the reasons I have no conscience about frightening people." In later years, he laboured on many of Amicus's horror anthologies, as well as working for Walt Disney and on Blake Edwards's *Pink Panther* films.

A genuine pioneer in his field, he'll be sadly missed. It is tribute to his enormous talent that generations have come to shrink back from his impressive array of terrors, forever immortalised on film.

Roy Ashton applies make-up to Jacqueline Pearce during production of *The Plague of the Zombies* in 1966.



Hammer Network

by Bill Harry

In Memory of Peter Cushing OBE



"Do you think anyone would come to a memorial service for me?" Peter Cushing once asked film producer Kevin Francis. The impressive showing at a recent tribute to Peter was testament, as if any were needed, to the late actor's characteristic modesty.

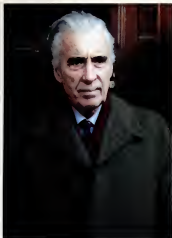
Thursday 12th January 1995 saw the Actors' Church, St Paul's in Covent Garden, host Peter's memorial service. The Rev. Canon Bill Hall gave a welcome speech, followed by the hymn *The Lord is My Shepherd* and the first lesson, read by Ron Moody. The choir sang *Contique de Jean Racine*, which was followed by the second lesson, read by Christopher Lee.

The hymn *All Things Bright and Beautiful* preceded a moving eulogy of Peter's early life by his friend James Bree, who said Peter's career in the fifties was distinguished by his becoming not only "the first true British TV star, but also the most popular." He singled out the BBC's *Nineteen Eighty-Four* as "perhaps Peter's greatest TV performance."

On a sadder note, he also spoke of Peter's later years and the work of Joyce Broughton, his secretary, who "almost forced Peter to have any sort of life" following the death of his wife in 1971. "Let us rejoice he has joined his beloved Helen," he concluded, "and give thanks for all his achievements and talents."

If Love Were All (from Noël Coward's *Bitter Sweet*) was then performed by soprano Rosie Ashe, a singer Peter greatly admired.

The second eulogy, read by Kevin Francis, was full of humorous



anecdotes and lively tales about Peter's work for Tyburn Productions in the seventies and eighties. He did, however, also recall a fond memory of Hammer's Captain Clegg, remarking how the showdown between Peter and Patrick Allen took place in a very similar-looking church!

The service was not only moving but uplifting because it expressed the pleasure Peter had brought to so many lives – of the people he loved; those he worked with – in addition to millions of cinema-goers. It also conveyed how peaceful he must now feel to be at last in the company of his wife, Helen. Peter held a firm conviction that his passing would reunite him with Helen whose death he found unbearable. The choir sang Mozart's *Ave Verum Corpus* and the service ended with a prayer and blessing from Canon Hall.

Assembled were a host of Peter's friends and actor colleagues, including Christopher Lee, Ron Moody, Don Henderson, Joanna Lumley, Ingrid Pitt, Paul Eddington, Richard Briers, Donald

Sinden, David Prowse, Patrick Allen and David Rintoul.

Rintoul – who currently stars in the television series *Dr Finlay* – remembered how he had appeared with both Ron Moody and Peter in the 1975 film *The Legend of the Werewolf*.

Richard Briers commented that Peter was "a wonderful man, a wonderful actor – he frightened me to death! He was the sort of person who got up when a lady walked into the room. You don't get that kind of behaviour now." While Christopher Lee simply said, "He was one of the finest actors I've ever known."

Joanna Lumley said that he was, "very special... incredibly generous, the most gentle man I have ever met."

Donald Sinden fondly recalled their deep friendship that spanned four decades: "We used to play absurd games where we would make model aeroplanes and hang them from the ceiling with little parachutists attached. Then we would lie on the floor and try to shoot them down with pea-shooters."

Although only a third of the 91 films he made were in the horror genre, he will always be remembered for those particular films – and they remain his admirable and enduring legacy. †



Clockwise from top: Christopher Lee, Ron Moody and Don Henderson, Ingrid Pitt, Roy Skelley (Chairman of Hammer Films), Kevin Francis (Lord of Tyburn Films), with Gillian Garrow
 • All photographs on this page © Tony Earls
 • Photograph except Ron Moody/Gon Henderson photograph © Bill Perry



Interview With the Director

Nell-Jordan has redefined a genre with his \$60m epic *Interview With the Vampire*. He discusses the film with **Tony Carnshaw**.



First there was Bram Stoker's *Dracula*. Then came Mary Shelley's *Frankenstein*. Now Irishman Neil Jordan has injected new blood into the vampire legend with his adaptation of Anne Rice's best-selling novel *Interview With the Vampire*. Plagued with problems from its inception – not least Rice's very public denunciation of the casting of Tom Cruise as bisexual vampire Lestat – the movie revamps the old lore eschewing practically everything associated with vampires of yesteryear.

There is no Van Helsing in the film. Indeed, the conflict in the picture rages between two vampires – one longing for death, the other seeking a partner with whom to share his undead existence. The conscience of the story rests with Louis de Pointe du Lac (Bead Pitt) who abhors what he has become and longs for peace.

"John Boorman told me years ago that he'd been asked to do it," reveals Neil Jordan. "That's all I knew of it. I wasn't aware of the huge reputation the book had or of its cult following. I did enjoy the book when I read it. I thought it was overwritten but it brought up some fascinating things that I felt would make a great movie."

Since *Interview With the Vampire* was published in 1976, many film-makers and producers have been approached. "Apparently – more producers than directors. I know that they'd asked Brian De Palma,

Stephen Woolley, a producer Neil regards as indispensable, was brought on board to help helm the project. "We've worked together for about 10 years now and we've done 3 films together [*The Company of Wolves*, *The Crying Game* and *Interview*]. If you've got a \$60m budget and a Hollywood studio you need partners on your side. We understand the way we work. It was a way of making it as a European movie within the Hollywood system. It worked out cheaper. If we had done this with Hollywood producers it would have cost maybe \$120m. It's the kind of film that nowadays does tend to get out of control."

What does Neil see as the motivation for the now-favoured tact of placing big stars in mainstream horror pictures? "It goes in waves in Hollywood. About ten years ago they were talking about sword and sorcery, now they're all talking about punts. A couple of years ago they were all talking about Robin Hood. It's a big machine that's constantly looking for a new sensation. I think a lot of the current trend is probably to do with the success of Coppola's *Dracula*."

When that trend asserted itself on *Interview With the Vampire*, Anne Rice was famously opposed to the casting of Tom Cruise as Lestat. "I'd heard this from somebody within the Gelfin company [the film's co-financiers] so I called her and said 'You've got to understand why we're doing this. From the

Steven Spielberg, Roman Polanski... It's a difficult book to make into a movie because, if you read the book, it's initially difficult to see the film in it because it's told from the point of view of one person and a lot of it is immaterial. It obscures the movie that's there. The fact that a story was being told from the point of view of the vampire interested me. The effects of vampirism and the vampires' relationships gave rise to a movie."

Neil had reservations about the original script, and made significant amendments. "I showed me Anne Rice's script, which I showed to Stephen [Woolley, Jordan's producer] but I had to do my own work. There were areas of it that were fascinating but it was very melodramatic. It was even more melodramatic than the book."

Although Neil had a substantial writing input to the finished screenplay, he was not credited: "It's pure humility on my part. I had to re-introduce lots of aspects of the Rice novel into the screenplay. As a director and a writer, the Writers' Guild have a certain prejudice against you [on] an already existing project – you have got to prove you've written 50% of the original stuff. In this case it was impossible because I was using her writing to make the screenplay that I wanted. I did write some scenes myself. A lot of the humorous scenes are mine, but it's impossible to say if I did 50% of this work, so they decided not to give me a credit."

point of view of this vampire there are aspects to Tom that you've never seen before." She said she understood and we had a nice conversation. To be fair to Anne Rice I think her criticisms were genuine from her point of view. It's just that she's a particular kind of woman. I do think she was appalled at the fact I'd cast Tom."

"Everybody seems to have an impression of Tom – they seem to think he's this paranoid man who exerts control over the set by these unseen advisors or something. I didn't know the guy. I thought 'if this is true and if he is somebody who tries to change things into other things and not commit himself to the part, it won't work.' All I wanted to know was whether he would commit himself absolutely to it, and after meeting him I knew he would. So I didn't have any misgivings. In a strange way maybe the controversy helped because we had to have a closed set when we started filming. It kind of closed us off from everything including the studio and all the normal pressures that a movie like this gets. Everybody was saying 'It's becoming a typical Hollywood project' but the opposite was the case. They absolutely left us alone and said 'Go ahead and make your own film.' I had the sense of being underwater in a very strange glass bubble for six months."

Studio chiefs nervous about the book's strong homo-erotic element needed to be pacified. "They





Above: Brad Pitt as the restless Lestat, condemned to a murderous immortality

Below: Claudia (Kristen Dunst) and Louis comfort Armand (Jenna Baranoff) in Paris. The story's European setting was one of the factors that first attracted Neil Jordan to the project.



were a bit nervous of it, yes. In terms of mainstream film-making it's unusual but I got no pressure whatsoever. I was once asked 'Don't you think this is a bit strong?' and I had to say 'Well that's the story - you either back away or you don't. Maybe that's why it hasn't been made for so long. I didn't see it as a homo-erotic thing. I just saw it as an erotic thing. I think the book does get a little bit lurid and obsessive about certain things though. I just made as sexy a movie as I could. Maybe I'm not that sexy!'

After seeing the film Anne Rice retracted her criticism of Tom Cruise's casting. Neil suspects some pressure was upon her. 'I'm sure there was. I'm sure the studio would have done anything to get her to back the film, but there's nothing you can do to change that woman's mind. If she had seen the movie and hated it, you would have known about it!'

Neil's respect for Anne Rice becomes evident when he enthuses about the original story's attractions. 'It was the idea of creating a new creature. The way that you've got a guy [Louis] who's in pain, in emotional turmoil. He wants that to end so this other man enters his life and says, 'I'll make you live again. You'll never feel pain again. You'll have absolute power'. He agrees to do this and then his life is hell. It's a delicious irony. Being offered exactly what you want, the greatest gift in the world, and then finding yourself - indeed all three characters - in a different kind of isolation. I found that fascinating. The central question in the film is what happens to Louis when he gives up all contact with normal parameters of morality. What is he left with? He's basically left with a longing for punishment. Punishment never comes and that's an even greater punishment than if it did come. That's the way I saw the film.

'What I loved about Anne Rice's book was that she situated these vampires in Paris, the centre of European culture. To me it was a great relief because the entire thing that Bram Stoker invented - stakes through the heart, garlic, crosses - has become a

"I didn't see it as a homo-erotic thing. I just saw it as an erotic thing . . . I just made as sexy a movie as I could."

What interested me was taking characters with such extremes of behaviour, even Jordan Lestat (Tom Cruise) indulges himself!



Malloy (Christian Slater) interviews the vampire

visual cliché now."

The look of the film, particularly the sequence involving the theatre of the vampires, was achieved with the help of computer technology. "They were a combination of sets we built and computerised matting techniques. We had to storyboard the film. There were a lot of areas where computer technology was used but you're not aware of it. To me it was a revelation because you could use these computer paintings to enhance the areas you shot in, but we had to plan it very carefully."

In the film, a great deal of violence accompanies the book's passion. Neil is unrepentant. "That's the nature of the book, and that's what attracted me to the book in a way. Where you would normally see passionate relationships, blood and blood-letting is a substitute for that. I was attracted to that subject matter. It's not everybody's cup of tea. You could see it as distasteful or not. What interested me was taking characters with such extremes of behaviour. In this

obsessive relationship between Lestat and Louis, or between Louis, Lestat and Claudia (Kirsten Dunst), you create a mirror image of a little family and you can show familiar things in absolutely unfamiliar or grotesque lights. You can construct a story or a movie which is like a fairytale gone horribly wrong. I think this a moral movie because it's about moral issues."

The death of River Phoenix, the original casting for Malloy the journalist, came as a tragic shock. How did Christian Slater feel about taking on the rôle? "He found it very difficult to step into a rôle intended for someone who'd died, and he gave his entire life to River's estate."

The film's shock ending augurs very much towards a sequel. Did that stem from studio pressure? "I wrote that, they didn't write it."

When I wrote it and presented them with the first draft of the movie they said 'We love this but we think the ending is a bit too Hollywood'. That's the truth, so it's my fault. It's nothing to do with the sequel. I just enjoyed the character of Lestat so much I wanted to end the film with him. You've got these two

guys, and they're both given eternal life. For one of them it's eternal hell, and for the other it's eternal pleasure. Louis says 'Isn't this dreadful, we have to live' and Lestat says 'Isn't it great. Nobody punishes us'. So I wanted to end with the second principle rather than the first, just for reasons of my own satisfaction.

"You've got these two guys, and they're both given eternal life. For one of them it's eternal hell, and for the other it's eternal pleasure."

"Anne Rice has written another book which begins in Paris, and people are obviously talking about a sequel. I have to see the script they get out of it before deciding whether to direct it."

Competition

To be in with a chance of being one of three winners in this issue's major swag grab, simply tell us the answers to the following questions:

- Who originally played Professor Fuchs in *Blood From the Mummy's Tomb*, before he was replaced by Andrew Keir?
- Other than *The Horror of Frankenstein*, in which Hammer film did David Prowse play Frankenstein's Monster?

To enter, simply fill in and cut out (or photocopy) the form below and post it to us. Good luck!



1st Prize

A 12" vinyl kit of the werewolf from Hammer's *The Curse of the Werewolf*, courtesy Hammer House of Horror Marketing. The kit won't be generally available until later this year.

Quatermass and the Pit - with a sleeve specially autographed by the Professor himself, Andrew Keir.

The Horror of Frankenstein - with a sleeve specially autographed by Dave Prowse, who starred as the Monster.

Blood From the Mummy's Tomb - with a sleeve specially autographed by James Villiers, who starred as Corbeck.

Dracula Prince of Darkness - the new widescreen version.

The Mummy's Shroud - the latest Hammer video premiere, all courtesy Laniere Pictures.

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2nd Prize

Signed videos of *Quatermass and the Pit*, *The Horror of Frankenstein* and *Blood From the Mummy's Tomb*, plus the widescreen *Dracula Prince of Darkness* and *The Mummy's Shroud*.

3rd Prize

Signed videos of *Quatermass and the Pit*, *The Horror of Frankenstein* and *Blood From the Mummy's Tomb*.

competition rules:

1. No multiple entries will be accepted.
2. No residents of Marvel Comics Ltd, their families, or employees of the competition's sponsoring companies may apply.
3. The editor's decision is final. No correspondence shall be entered into.
4. All competition entrants must be aged 15 or over.

The answers are: a)
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- ☐ through the advertisements in Empire
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- ☐ through a mention in another magazine
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- ☐ by other means

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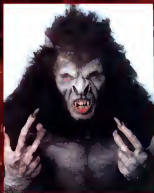
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All entries must arrive by second post on 11th May 1993. The first three correct entries out of the hat on that date win.



Dressed to Kill

Two of the most lavish Gothic horrors of recent years, *Bram Stoker's Dracula* and *Interview With the Vampire*, have been enhanced by the talents of **Michele Burke**. The award-winning make-up designer talks to **Joe Nazzaro** about her work.





Michele Burke, the two-time BAFTA and Oscar-winning make-up designer, has helped create the eye-catching visuals for two of the decade's most exciting cinematic epics: Francis Ford Coppola's reinterpretation of Bram Stoker's *Dracula*, and Neil Jordan's adaptation of *Interview With the Vampire*.

In both cases, Michele was able to combine her early work in the field of glamour make-up with her formidable skills as a prosthetics artist. "If you look at Bram Stoker's *Dracula* or *Interview With the Vampire*," she explains, "you'll see all of those components come into play. You have the very fine, beautiful make-up on the brides or Winona Ryder, or even Gary Oldman when he is the regular Dracula, and then you evolve into the specialty make-ups, such as the one we did on Tom Cruise for *Interview*. It's only by knowing the fine detailing and subtleties that you do in beauty that you can bring them into the prosthetic work."

Michele was able to use every tool in her creative arsenal when she was asked to join the make-up team on Coppola's *Dracula*. "Greg Cannom designed and created the monster effects, such as the wolf and bat creatures, as well as the old-age make-ups. I did everything else, which was mostly hair design, including the unusual hairdo that Gary Oldman wore, and the look of all the characters. It was a strange set of circumstances that brought me into the hair design on *Dracula*. I think that was mostly due to Francis and Eiko Ekioka, the costume designer, who felt that the creativity for the total character should flow out of one person, rather than two."

"What I did was a series of drawings on the total look of each character, and then Francis would say yes or no to each drawing. That is how that famous hair design came into play. From my point of view, it was like those old Kabuki hairstyles, with maybe a hint of horns. It was an evolution, but when you see Dracula coming across the wall as a shadow, a lot of the crew started screaming like Mickey Mouse. Of course I was horrified, because I thought, 'Oh my God, I'm doomed! All the critics are going to be talking about that stupid Dracula with the Mickey Mouse hairdo!' I started thinking, 'Maybe I should go to Francis and tell him what everyone is feeling, and we could mix it now so I wouldn't have to suffer the horror of the critics.' I didn't, because we did already shot a day of it, so I let it go."

For Dracula's younger incarnation, Oldman agreed to shave his hairline back by several inches, giving him the regal look of a king or prince in an old painting. "Francis and everybody else said 'We don't want the typical *Dracula* with the cloak, the widow's peak and the fangs. We want something different.'"

"My idea was that back in the 16th and 17th centuries people plucked their eyebrows and hairlines. It was considered very regal to have a high forehead and hairline, so I thought why not go back to that look, and give him that regal,

kingly look, so that even when he reincarnates it still shines through a bit."

Creating a distinctive look for Dracula's three brides was not as straightforward a task. Michele's initial concepts were eventually scrapped, in favor of a less radical approach. "Eiko and I wanted something very different from what Francis wanted. We tested it in one sequence, where they appeared to Keanu Reeves, coming out of the walls and curtains and they were in body make-up, made, or partially made. We tested that, but in the end the consensus was that Francis would just prefer them to be brides and leave it like that. His idea was that these brides originally came to Dracula as girls from kings and noblemen that he conquered, and then of course he made them into his brides. They were probably princesses in their own right."

"We did a snake hair-style on the one we called Medusa, but there was also a shot where we put real snakes in her hair. I must say she was very brave about it. She knew they weren't poisonous, but they still looked very creepy. On the day we shot her on the seat of a crane, moving up and down into the camera, they forgot to strap her in. At one point, she was leaning forward, doing her thing, and she fell off, with all the snakes on her, on top of the whole camera crew. It was terrible. She was pretty bruised up, but they strapped her back in and she did it again."

The efforts of Burke, Cannom, and the rest of the team were ultimately recognized with an Oscar for outstanding achievement in make-up. "It was a lot of work on *Dracula*," she admits, "and it was one of those things that went quickly. I wished I'd had more time to enjoy it while it was happening. It was very fun and famous, as a lot of those things are."

After spending several stressful months working on *Dracula*, one would think that Michele would hardly be interested in doing another vampire film so soon, yet the opportunity to work on a big-budget adaptation of Anne Rice's best-seller *Interview With the Vampire* was too good to ignore. "I loved the books, and when I saw in the trade papers that Neil Jordan was going to make the film I thought, 'my goodness, he's Irish!' I called up a friend who knew his wife well, he gave me Neil's fax number, and I literally sent him a note saying here I am, here is my resumé, and I'd love to work with you."

"Just by chance, a few weeks later we were all at the Oscars because they were up for *The Crying Game* and we were up for *Dracula*. Of course they won and we won, and while we were walking around with our Oscars, I took the opportunity to introduce myself to them. Stan Winston was also there for *Batman Returns*, and I think he too had approached them to do the film. In a way, it was almost a done-deal that Stan would design and I would head up the department."

There were significant stylistic differences between the Coppola and Jordan films. "*Interview With the Vampire* is set more realistically, and the result is that it is not so much a film about make-up or style as *Dracula* is telling his story and Lestat's in the interview. It was perfectly natural that they looked the way they did, and everything had to be pretty much the way it was. It was actually more difficult on some levels to create that

subtlety and make it unnoticed. *Interview* is a great story and beautifully directed. I think that Tom Cruise, Brad Pitt, Kirsten Dunst and all the other actors did a great job. The people that were chosen all had great presence."

The make-up chores on *Interview With the Vampire* were divided between Stan Winston, who handled the design elements, and Michele, who put together a crew and supervised the daily application. "I did the prep, and set up all the looks with the products that would be used on the faces. Stan obviously designed everything, but I came up with the actual products that made those make-ups work on a day-to-day basis. For example, I decided that we should use the nitro-link to create the veins, and use the pumice base over it to make it look right. Stan's studio was saying that we should airbrush the veins on, but when you need to do touch-ups on the set, especially out where we were, it wasn't a practical solution. Drawing them on with greasepaint or pencil wasn't going to work either.

Below: Gary Oldman as the new look Dracula



Left: Lary Winterson (Sadie Frost) enters the final chases of vampire in Bran Stoker's *Dracula*. Right: Court Dracula reveals his true blood form.

Right: Kirsten Dunst as Claudia in *Interview With the Vampire*



because as they sweat and you touch up the foundation you're going to move the veins around or smudge them. I had to come up with something that you could put on first thing in the morning that wouldn't move unless you put on remover to get it off. This was the answer, because once we put the veins on, and then the pancake or foundation, you would just touch that up as the day went on. It was a great solution to a problem that could have been a nightmare."

Another significant feature of the *Interview* vampires was their unusual dentition. Gone were the traditional movie fangs in favour of a new, more practical, idea. "The whole premise for these vampires was the fact that they could walk amidst a crowd of people undetected. Unless someone really looks at them and says, 'Och, that is a strange person!' they can pretty much pass for normal people. I know that Neil absolutely didn't want just a pair of fangs, nor did he want the bite in the neck to be just two holes. Stan came up with the idea that you had an eye-tooth plus a little incisor at the back, and there was a graduation so the teeth came down into fangs, but they could literally bite them with their lips when talking to someone. When they get into a full snarl, the teeth come down. The teeth were specially made so they literally clipped on over

the actors' own teeth, so it didn't affect any of their 'S' sounds."

Michelle was also charged with applying the various stages of Tom Cruise's Lestat make-up. They included the character's everyday vampire look, a burned and decaying stage, and finally a sickly, wasted look for the character's final appearance. "That one was much more difficult to achieve. We built a forehead, to give his eye sockets that appearance, and then the cheek bones to suck him out underneath. Tom had lost a bit of weight so we were able to do it with shading and prosthetic pieces. It was a dilemma, because if you added too much, he would just look plump. You have to be careful how much you put on, and you have to shade and light it correctly so show it to full effect."

"There was a tremendous amount of subtlety to those make-ups, but with the night lighting, a lot of it was lost. In the close-up when Lestat comes back from the swamp and he's playing the piano, before he gets burned, you do see it in that one close-up. Other than that, when they pull back to a chest-up shot, you really don't see the detailing. There were a lot of tiny brush strokes and little veins that were lost."

In a career already filled with milestones, Michelle still considers *Interview* one of her major achievements to date. "It certainly pulled together all the components of everything I have learned and done. We started off in New Orleans, where I pulled together a local crew that I had never met before. When I went to England I used a lot of people I worked with on *Quest for Fire* and in Paris, some of the people I had worked with on *Cyrano de Bergerac*. In a way, I pulled together people from many different sources from my past, and we had a great time working together. It was very creatively satisfying and a pleasure to work on. There were new challenges every day, and it was very exciting."

Despite her recent forays into Gothic horror, Michelle isn't concerned about being pigeon-holed as a make-up artist of the macabre. "I don't worry about it," she reflects, "but you certainly don't want to do only vampire films, or monster films. I think people know that I do a broad spectrum of make-up, and I will often approach people for other films if I think it is work I want to do. In that respect, I manage to keep moving."

Right: Tom Cruise as Lestat, sporting Michelle Burke's customized veins



FUNNY MAN

Competition



seasoned performer of hubbubbery and mischief behind him, it looks as if the Funny Man has been dealt the winning hand. Max has only his unlucky brother Johnny, and Senga, the weird and wonderful Psychic Commando, to help save the day...

Funny Man, a British baroque film which marks Christopher Lee's long-awaited return to the genre, is the controversial movie which Lee described as possessing "The most original screenplay I've read in 22 years."

In 1994 the film was notable for achieving the biggest independent film distribution in this country - and later infamous for polarising the opinion of critics.

Funny Man won't be appearing on self-thru video until the end of this year, but those generous people at Polygram Filmed Entertainment have given us 3 rental tapes to give away in a special competition.

To be in with a chance of winning one of these tapes, simply tell us...

What is the name of the character Christopher Lee plays in *Funny Man*?

Send your answer on the back of a postcard or sealed envelope to:

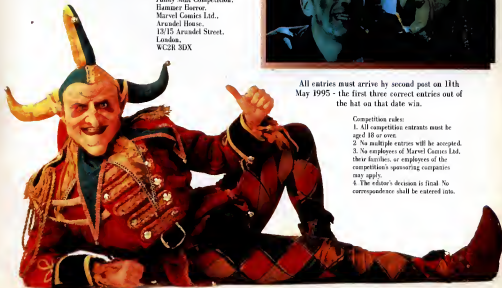
Funny Man Competition,
Hammer Horror,
Marvel Comics Ltd.,
Arundel House,
13/15 Arundel Street,
London,
WC2R 3DX



All entries must arrive by second post on 18th May 1995 - the first three correct entries out of the hat on that date win.

Competition rules:

1. All competition entrants must be aged 18 or over.
2. No multiple entries will be accepted.
3. No employees of Marvel Comics Ltd, their families, or employees of the competition's sponsoring companies may apply.
4. The editor's decision is final. No correspondence shall be entered into.



Cutting a Dash



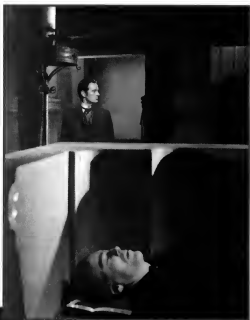
Long before **Francis Matthews** was Paul Temple and Captain Scarlet, he was resident at Hammer's 'house of horror'. **Adam Jezard** talks to the actor about his heroic lead rôles in *Dracula Prince of Darkness* and *Rasputin the Mad Monk*.

You never know who you'll meet when interviewing Francis Matthews. One moment the actor, who starred in Hammer's *The Revenge of Frankenstein* (1958), *Dracula Prince of Darkness* and *Rasputin the Mad Monk* (both released 1966), is a charming, amusing man – the next, he's eyes are bulging, his face is contorted into a sinister expression and his voice is faultlessly mimicking a personality or two. It's all part of the actor's craft, but the scope of his imitations is so vast – one moment an American producer, the next Peter Cushing – that he might have been a successful impressionist.

Now in his mid-60s, Francis presents a dapper figure, even in jeans and T-shirt. He recently completed an episode of *The Detectives*, with Jasper Carrott, Robert Powell and George Sewell. "I played the Earl of Cornemara, and I did it like Rex Harrison," he says, changing voices in mid-sentence to give his impression of the *My Fair Lady* star.

Following an initial Hammer outing in 1958's *The Revenge of Frankenstein*, Francis returned to the company in 1965 to co-star in *Dracula Prince of Darkness* and *Rasputin the Mad Monk* (directed by Terence Fisher and Don Sharp respectively). Hammer, in a bid to reduce costs, made the two films back-to-back on the same sets with the same stars. What did Francis remember most about the films? "Barbara Shelley was a wonderful lady. So was Susan Farmer. We did our job, we had giggles at lunchtime, a drink after the day's shooting and we were great pals, wonderful pals, on the shoot. Christopher Lee was fun – a bit stiff, but my goodness, he was good as Rasputin."

The filming of two movies back-to-back might seem like a complicated business, but Francis says that, for the



Left: Francis Matthews as Charles with Christopher Lee's Dracula in *Dracula Prince of Darkness*



actors at least, it all worked very simply. "Four of the cast of both films were the same: Christopher, Barbara, Susan and myself."

"When we had finished the interiors, the cast went off to Black Park [near Slough, around 30 minutes away from Bray by car] to film the scenes with the horses and in the woodman's hut. While we were doing that, the crew at Bray had started to revamp all the castle sets [which occupied the whole of one sound stage], turning them into the interiors for *Rasputin*."

"They were the same sets. The crew probably just moved the staircase over a bit and then re-papered the walls and changed all the pictures. It was all very well organised. We filmed *Dracula's* death scene [in the castle moat] last, then started shooting on *Rasputin*. We did it in ten weeks, five for each film. On Friday you finished shooting one and on Monday you came in and started filming the next, with a different director and different costumes. Then, while filming on the *Rasputin* interiors, the outside of *Dracula's* castle was transformed into the Winter Palace."

In addition to the sound stages, the house was still used for interior shots. The inn from the *Dracula* film, in reality a corridor in the house, is the same as the St Petersburg bar in *Rasputin*, but with different decorations and seating arrangements.

Francis has particularly fond memories of filming the end of the *Dracula* film, as his younger brother (actor Paul Shelley, currently starring in *Granada's Revolution*) came onto the back lot and shot an item home movie for the family archives. Much of the footage was seen in the BBC's *Flesh and Blood* documentary last year.

A day at Bray could last a long time. If you were on first call, you would be in make-up before 6.30am and on the set within an hour. In between scenes, actors played games, rehearsed and "had wonderful lunches."

"We had wonderful potato cakes and bacon butties made by a lovely lady who ran the... well, you couldn't



Associated British Pathé Ltd. presents A Hammer Film Production
'DRACULA—PRINCE OF DARKNESS'
 (LEADING)
CHRISTOPHER LEE
BARBARA SHELLY ANDREW KEIR
 TECHNICOLOR (D) TECHNICOLOR (K)
 RELEASED THROUGH WARNER-PATHE DISTRIBUTIONS LTD

Francis hurt
 his wrist during
 the climactic
 struggle which
 closed *Dracula*
 Prince of
 Darkness

call it the canteen, you couldn't even call it a restaurant. It was a room in the house. There was a kitchen and a little hatch to put food through. It was just like being at home, and the food was wonderful - out of this world. The mashed potatoes left over from lunch she would make into fried potato cakes for breakfast. You ate all day long and got very fat. And you would sit together with the crew. There was none of that class thing that you got in the commissaries of the big studios, where the directors, the executives and the money men would sit in

one area, the stars in another and the supporting players in another. The crew wouldn't even be able to afford to eat in the commissary, it was too expensive, so they'd go to the canteen. But at Bray, everybody ate and worked together. It was like a family - there were no temperaments, no hold-ups, no dramas, no disasters, no union problems. It was film-making at its best, even though you weren't making *Lawrence of Arabia*, because the actors were all friends and the stars didn't come the big 'I am'. You knew everybody. I knew the technicians and even

the man who designed the sets would come up and chat to me. It was a lovely time."

Script revisions were apparently rare - "an occasional word or two" - and the filming schedule was planned down to the last detail, as you would expect from a studio renowned for turning out low-budget movies on time. In the 1987 BBC documentary, *The Studio that Dripped Blood*, Tony Hinds said Hammer made the films back-to-back to keep the costs down at the request of the money men. This struck Francis as incredible. "They were terribly cheap already. God knows how much Columbia [the distributing and backing company] made out of them. I've got a picture hanging in the loo of when the money men came to visit. One of the men from ABC [Associated British Cinemas, part of the distribution chain] came to be photographed with Tony Hinds, Tony Nelson Keys and the cast."

"Tony Nelson Keys was the associate producer, which meant he was on set all the time. He was a gorgeous, funny little ginger-haired man. Tony Hinds was more distant, but he had more problems on his back. He was in association with Carreras [the studio head]. He was very friendly, but more



Andrew Keir and
 Susan Farmer
 observe the
 struggle between
 Francis
 and
 Christopher Lee

Francis with Richard Pasco (lying down) and director Don Sharp on the set of *Rasputin the Mad Monk*. Much of the footage from the final confrontation with Christopher Lee's Rasputin (see right) was later cut.



preoccupied. A very nice man as far as actors were concerned – he'd give you the time of day and he'd have a chat and a coffee. Most of the time he had people talking to him about money, the next script or the next set. He was also writing the scripts [under the pen-name of John Elder] so he was involved in many other films. Tony Nelson Keys was usually only concerned with the picture you were making at that time, so he was keeping the actors happy, keeping everyone jolly, and coming onto the set and saying: 'Are we going to shoot now, Terry? We've got to turn the film out...'

There were differences between the direction of Fisher and Sharp. 'Don was a much more hands-on director, a real director – God forgive me, this is nothing against Terry. But Terry smoked his cheroots and drank his coffee and just said: 'It's lovely, lovely. Are you ready Jack? Francis, Peter, come on let's have a look.' Then he'd say: 'Lovely, let's shoot.'

'Some of the scenes I did in *Dracula* I really wish Terry had told me not to do. Some of my acting in that is quite awful. If you pick up the film from the scene when I find my brother with his throat ripped out,

then I see my wife being attacked by a man with strange teeth and my sister-in-law tries to bite me, and something else dreadful happens... Then Andrew Keir takes me back to his monastery and I have this chat with him, and my performance in that is quite awful. A man in those circumstances would have either fainted or died of a heart attack. He would say nothing. Instead, I'm doing all this tense acting: 'What am I going to do? What are we going to do?' When I see it now, I keep thinking 'don't do this'.

'But why didn't Terry say, Francis, just don't do anything? You know, get more out of doing less. Like Hitchcock. Terry should have just put me in front of the camera and said 'don't do anything'.

'Now Don's much better at that – a very lively, very interested director, very busy. He was a marvellous action and second unit director. My part in *Rasputin* was my smallest, but my favourite for Hammer because I made the role of Ivan into a character.'

In the film, Ivan eventually agrees to help Rasputin's enemies destroy him and, in a scene which gave Francis much enjoyment, he decays the monk into an ashbush. 'I made Ivan camp in



that scene. I said to Don: 'Can I make him look a bit as though he fancies Rasputin?' and Don agreed. 'When we were running up to filming Rasputin, Chris wasn't in *Dracula* so he kept popping into the studios, preparing for the rôle. He had all these books on the histories of the Tsars, so we spent a lot of time during breaks in filming reading the books. Chris would give me a book and say 'you'd better read that if we're going to do it properly', so I knew the whole history.'

Francis says that, due to legal problems, Hammer couldn't tell the real Rasputin story. In 1932, the man who killed Rasputin, Prince Yousouppoff, successfully took out a libel writ against MGM for their film, *Rasputin and the Empress* (ironically, this was released in Britain as *Rasputin the Mad Monk*). MGM eventually paid \$1 million to Yousouppoff in a deal which allowed the film to still be shown. Whether this libel writ could have applied to the Hammer film is debatable. Yousouppoff had sued MGM over a totally fictional scene in which Rasputin was alleged to have raped Princess Yousouppoff. The Prince apparently never denied killing Rasputin. Hammer possibly decided against telling the real story in case of a repetition of the libel action, even though the new plot was to be totally different from MGM's.

Francis's grievances regarding the film lie elsewhere. 'The saddest part of that particular movie for me, my great regret, was that I spent three days doing a fight scene. It was wonderful, that final scene with Rasputin. He should have been poisoned with cake [as the real

Rasputin was] but for some damn reason we gave him chocolates. Anyway, we filmed it pretty much more or less as Yousouppoff describes. Of course, we changed the name to Kresnikov because of the legal situation, but then they left it all out. It's a terrible cut. I come into the room beautifully dressed, all smart and neat, and see Rasputin, poisoned but not dying. Then Richard Pasco [as another would-be assassin, Dr Zargo] comes in. The next thing you see is us chucking him out of the window, and I've got cuts and bruises everywhere, I'm covered in muck and my hair is all over the place... and you think: 'Oops, what happened?'

'It took us 3 days to film that fight. Not with Christopher, he wouldn't do it. I did mine because that was what I enjoyed about movies – action scenes. So I did the fight with [Lee's] double. I was

"My part in *Rasputin* was my smallest, but my favourite for Hammer because I made the rôle of Ivan into a character."



Charles (Francis Matthews) learns the ways of the vampire from Father Sander (Andrew Keir)

The exterior of
Bury transformed
for the cinema of
Hammer in the
Mad Monk
Director Don
Sharp (third from
the right)
supervises
filming



falling over, the sofa collapsed, something fell on me, and I was slamming him and he was slamming me. It was wonderful. I'll never know why they cut it. The end of the film now is so truncated and disappointing. You've worked up to this moment of us poisoning him, but he doesn't die, then I come in thinking we've got him, but he's survived the poison and we go into the fight. The whole film's built up to that moment, but they cut it."

Looking back on his work for Hammer, how does Francis view it now? "I have to be honest," he sighs, "none of us took those films seriously at all. I don't understand the cult success of them. It's like Captain Scarlet [Francis provided the voice for the indestructible hero] which I knocked off in a week 27 years ago, and all I get now is people requesting my autograph on a picture of the puppet! It's ridiculous. All my other work, my important work, which I care about and have respect for, is ignored."

"I'm not knocking these films, they're very good of their kind, and very successful. But there was a great snob thing about them then. You didn't tell people you were doing them."

Francis also played in a number of cult television shows, including two episodes a-piece for *The Avengers* and *The Saint*. Of his *Avengers* work, he says: "In the first [The 13th Hole, broadcast in 1966] I played a golf professional. I had to learn to play the game, because I had never hit a golf ball in my life and I was supposed to be playing a club pro. The first ball I hit did a 180 yard drive. It was incredible, and the trainer we had thought I was a natural, but I've never hit a golf ball since."

In his second episode (*Mission... Highly Improbable*, 1967), he is an enemy agent named Chivers who shrinks Emma Peel and John Steed down to size with a stolen weapon. "I was miniaturised or something. I had to handle a big black frog in that one, and I hated it, and there was this frog chasing me. Urrgh!"

"In one of the *Saint* episodes I played a Frenchman who got very angry and had a fight with Roger Moore [1967's *To Kill a Saint*, directed by Robert Asher, brother of Jack, the director of photography on *The Revenge of Frankenstein*]."

Francis also appeared in a 1969 film *Crossplot*, produced by the same team which made *The Saint* television series and starring Roger Moore. He played a hired killer attempting to kill Moore, an innocent advertising man caught up in a Hitchcock-style plot. "Roger was, and is, the nicest man in our profession, a lovely man."

In 1969, Francis took the leading rôle in the BBC's *Paul Temple* series at the insistence of the show's creator, Francis Durbridge. First

created in the 1930s, Temple was the total opposite of girl-hunting characters such as the Saint and James Bond. To start with, he was married and wrote books on criminology. While Temple was sometimes called upon to engage in fistfights, he mostly solved his mysteries with his wits rather than with car chases and gun fights.

The series, currently being repeated on satellite station UK Gold, was a huge hit and ran for 52 episodes. Despite this, Francis looks back on the show as a wasted opportunity. Although supposed to last 5 years, the BBC ended the show's run early, much to Francis's dismay.

"It's the thing, more than the horror films, which made me well-known. It's also the worst thing I've done, except for some scenes in *Dracula*, but it was the most popular. It made me high-profile. I don't know why the BBC dropped it. It was good for me in a way, it forced me not to get stuck in the character, but it was sad because it was so well-liked by people."

Francis has enjoyed a very successful stage career, playing opposite stars like Rex Harrison and Claudette Colbert in the West End, and taking lead rôles in many successful shows. In 1983 he starred with his wife, Angela Browne, in Noel Coward's *Present Laughter* and in 1989



Francis recalls that Christopher Lee researched the Rasmusen story meticulously during filming. "This would give me a look and say 'you'd better read that if we're going to do it properly'."

he undertook a 36-week tour of Alan Bennett's *The Old Country*.

The couple have also raised a new generation of performers. Two of their sons, Paul (stage surname, Rattigan) and Damien have become actors, while Dominic has a successful career as a songwriter with a band called Love Train.

However, at the moment Francis is best remembered for providing the voice of Captain Scarlet, a fate in which, ironically, his one-time idol Cary Grant played a hand.

"Gerry Anderson heard me on some interview doing an impression of Cary Grant and he rang me up and asked if I would do the voice for a new series, so I said yes."

He and the other cast members (including Charles Tingwell, who co-starred in *Dracula Prince of Darkness*) went into the studios at Denham in Buckinghamshire and recorded 4 or 5 episodes a day. "They just played your voice through the electronic voice activator, which moved the puppet's mouth. We'd spend 5 or 6 hours in the studio and did them just like radio plays." Only on the last week of shooting did Francis go to Anderson's Slough-based studio to see the puppets in action. But he did take his two eldest sons to see a preview of the series which gave him an early sign of the success it was to have with children everywhere.

"The thing came on with the two eyes and you heard. 'This is the voice of the Mysteron', and my first son, Paul, went 'aargh' and ran out of the previewing room and started crying. The producer said: 'Oh my God, we'll be sued!' But Dominic, the pop star, a much more sanguine boy, loved it. I said: 'For every child who runs out, you'll have one who'll adore it.'"

"simply too sickening to be approved"

The Motion Picture Association of America





Dracula Prince of Darkness

Cast and credits

Dracula	Christopher Lee
Helena	Barbara Shelley
Father Sander	Andrew Keir
Charles	Francis Matthews
Diana	Susan Farmer
Alan	Charles Tingwell
Ludwig	Thorley Walters
Klove	Philip Latham
Brother Mark	Walter Brown
Landlord	George Woodbridge
Brother Peter	Jack Lambert
Priest	Philip Ray
Mother [Fran Koenig]	Joyce Henson
Coach Driver	John Maxim
Van Helsing	Peter Cushing *

Music Composed by	James Bernard
Musical Supervisor	Philip Martell
Director of Photography	Michael Reed
Production Designer	Bernard Robinson
Supervising Editor	James Needs
Production Manager	Ross Mackenzie
Editor	Chris Barnes
Assistant Director	Bert Holt
Camera Operator	Cecil Conroy
Art Director	Dou Minggaye
Sound Recordist	Kew Hawkins
Sound Editor	Roy Baker
Continuity	Lorna Schays
Make-up	Ray Ashton
Hair Stylist	Frieda Steiger
Wardrobe	Rosemary Burrows
Special Effects	Bowle Films Ltd
Still Photographer	Tom Edwards *
Publicity Officer	Tony Treadwell *
Screenplay by	John Sanson *
from an idea by	John Elder †
based on characters	
created by	Bram Stoker
Executive Producer	Anthony Hinds *
Produced by	Anthony Nelson Keys
Directed by	Terence Fisher

* Uncredited in finished print.

† Character unseen in finished print.

* Pseudonym for Jimmy Sangster.

† Pseudonym for Anthony Hinds.

Names in square brackets indicate a documented title additional or alternative to that given in the finished print. Credit order taken from film titles, supplemented by additional credits from original press release.

A Seven Arts - Hammer Film Production
Certificate 'X'
Duration 90 minutes, length 8,867 feet
Filmed in Techniscope [and] Technicolor
RCA Sound System
Produced at Epsom Studios, England
Released through Warner-Pathe Distributors Limited
Copyright MCMXV Hammer Film Productions Ltd

The Characters

COUNT DRACULA

When last seen, Dracula appeared to be vicious but at least monogamous – avenging the destruction of his bride by claiming Lucy and in turn avenging Lucy's removal by moving on to Mina. Now, messily re-incarnated, he seems to have acquired a harem mentality, pursuing Diana while the newly vampirised Helen is still at his side. Appetite incarnate, in fact, with intellect a very poor second – his reign of terror this time is brief indeed.

HELEN

"Come, sister – you don't need Charles..."

Scandalised even by Father Sander's unconventional behaviour, Helen is supremely repressed but transparently insecure. She'd rather be in England, and how right she proves to be. Though peadish and hidebound, she's a good deal shrewder than the rest of her party, becoming almost pathologically frightened when they reach the castle. Under Dracula's influence she turns into a hissing parody of coyness, revealing previously submerged desires for Diana (constantly frustrated by Dracula himself), before being brutally subjugated by Father Sander's specialist knowledge.

FATHER SANDOR

"To skin a cat, first catch it!"

By his own admission, the Abbot of Kleinberg is "an eccentric old cleric and not much credit to my cloth" who enjoys "shocking people's susceptibilities". He's not even averse to warning his posterior in mixed company. Though notably less ascetic than vampire killers are normally required to be – and positively hedonistic by ecclesiastical standards – he is nonetheless a tower of strength in a crisis, with all the essential expertise at his fingertips.

CHARLES

"Travel broadens the mind..."

Eager to experience all that a Continental holiday can provide, easy-going Charles is more often than not at loggerheads with his starry sister-in-law Helen. He's humorous, perhaps slightly self-satisfied, and extravagant with money, none of which endears him to her. His incorrigible sense of adventure comes close to foolhardiness and, despite a certain slowness to keep up with Father Sander both mentally and physically, his abundance of very British 'pluck' wins through in the end.

DIANA

"If that man's master is anything like I think he's going to be, we're going to be entertained as well..."

Relaxed, adventurous, sensual and spunky, Diana proves herself competent with a rifle where Helen is reluctant even to look after a pair of bones. She finds Father Sander's startlingly un-English behaviour curiously exciting, and even looks forward to meeting Dracula with thinly-veiled erotic interest. She learns later, of course, that he's dead, but gets to meet him anyway.

ALAN

"Castle? But there's no castle marked on the map. I would have noticed."

Intellectual but likeable Alan has, like his wife, a touching faith in Ordnance Survey maps, which only underlines his unpreparedness for the horrors Transylvania has in store. Acutely sensitive to every nuance of Helen's moods, he nonetheless ignores her qualms and pays a terrible price for his curiosity – transmutation into the Prince of Darkness himself.

LUDWIG

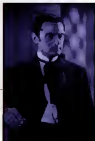
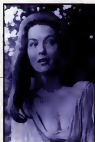
"My room is being used for most important matters..."

A secular tenant of the abbey since a traumatic but unspecified incident near Castle Dracula 12 years before, Ludwig's mental instability is signalled not only by his penchant for eating flies but also by his reluctance to wear cuff-links and enthusiasm for apparently putting talcum powder in his hair. An overgrown schoolboy and all-round mischief-maker, he is nonetheless a willing instrument of Dracula's short-lived schemes.

KLOVE

"My master died without issue, sir – in the accepted sense of the term."

Dusty, deathly pale – sardonic as well as sepulchral – Klove sees the arrival of the Klat clan as a dream come true. It is the culmination, in fact, of his life's work, which has been to keep alive the Dracula flame in the Count's absence. This seems at some point to have included getting the decorators in, since the grand hall of Castle Dracula is entirely different from when Dracula last saw it.



The Story

"After a reign of hideous terror spanning more than a century, the King of the Undead was finally traced to his lair high in the Carpathian Mountains. Through the decades many had sought to destroy him. All had failed. Here at last was an adversary armed with sufficient knowledge of the ways of the vampire to bring about the final and absolute destruction . . ."

"This, then, was his fate. Thousands had been enslaved by the obscene cult of vampirism. Now, the fountainhead himself perished. Only the memory remained, the memory of the most evil and terrible creature who ever set his seal on civilisation . . ."

A wooded lakeside. A priest and six men bear a stretcher carrying the corpse of a young blonde woman. One of them carries a wooden stake and mallet. The girl's mother, Frau Koenig, arrives upon the scene and rushes to the priest's side; she can only weep and wail as an undertaker levels the stake over her dead daughter's chest and raises the hammer. They are disturbed by a gunshot. Another man of God, Father Sandor, lowers the weapon and dismounts his steed. He examines the girl's neck, and castigates the priest: "She's dead, nothing more." Pulling rank, Sandor instructs the body to be taken to the churchyard and buried.

A nearby inn. Four English tourists - Charles Kent, his wife Diana, Charles's older brother Alan, and his shrewish wife Helen - are relaxing by the fireside when Sandor enters. The Father rips away the garlic that hangs in bunches around the inn, giving the locals a dressing-down as he does so. He introduces himself to the tourists as the Abbot of Kleinberg, and invites them to visit his monastery. Helen, however, wishes to visit Carlsbad. Sandor disapproves, warning them to steer clear of the castle on the Carlsbad road - a castle that appears on no map . . .

Late the next day, and the tourists' coach has got no further than a forest clearing two kilometres from Carlsbad when their driver stops and refuses to continue after dark, leaving the travellers stranded with their cases as the terrified coachman sets off back whence he came. The women elect to bed down in a nearby log cabin, but the party are disturbed by the sudden arrival of a driverless carriage which draws to a halt beside them. The party get on board, but Charles's steersmanship soon becomes redundant as the horses carry them not to Carlsbad but to the mysterious castle, stalling to a halt outside its massive doors.

Leaving the coach, the party enter despite Helen's misgivings. They find a dining-table set for four and, soon after, Charles and Alan discover two bedrooms prepared with their luggage in situ. Downstairs, a giant figure steps out of the shadows and introduces himself as Klove, a manservant retained by "an old and respected family" - the Draculas, a bloodline now extinguished. He keeps the castle ready for visitors, true to the late Count's bequest.

After dinner, the couples retire to bed. During the night, Helen awakes, having imagined someone calling her name. She rouses Alan,

who spies Klove dragging a large trunk along the corridor outside, and goes to investigate. He follows Klove past a hanging tapestry which conceals a stairwell. Going down, he discovers a candlelit vault, the centrepiece of which is a stone sarcophagus bearing the legend "DRACULA". He is stabbed by Klove, who uses a pulley system to strangle his inert body up above the hollowed-out sarcophagus. He empties the contents of an urn full of ashes into it, then slits Alan's throat and watches, rapt, as Alan's blood coagulates with the ashes and a human shape forms . . .

A storm breaks. Helen is disturbed by Klove, who asks her to follow him. He leads her to the vault where she discovers Alan's body. As she sobs at the foot of the stairwell, a terrifying figure approaches - Dracula, alive once more.

Come the morning, Charles and Diana search for Helen and Alan, who appear to have disappeared along with their luggage. Diana is frightened and they leave the castle, returning to the forest clearing where Charles deposits his wife, promising to return by sunset. He goes back to the castle, resuming his search. Meanwhile, Diana is met by a horse and trap driven by Klove, who tells her that Charles has sent for her. Charles finds the vault, and the trunk which now contains Alan's body. The sun sets and Dracula stirs . . .

Diana re-enters the castle, but Klove locks the doors behind her. Dressed in flowing robes, Helen descends the stairs and approaches Diana seductively, revealing vampire fangs. As she prepares to strike, Dracula hisses at her from the balcony, rushing downstairs and seizing Diana. Charles arrives on the scene, and he and Diana only escape after improvising a crucifix using pieces of a sword snapped in two by Dracula. The vampires back away, enabling Charles and Diana to make good their exit on Klove's horse and trap. In their haste, the trap overturns in the forest and Diana is knocked senseless. Presently, a figure approaches them through the trees: Father Sandor, who takes them to the Kleinberg monastery. While Diana rests, the priest gives Charles a crash-course in vampire lore. Sandor is concerned that Diana should be returned to England as soon as possible, for Dracula has earmarked her for his prey.

A wagon, driven by Klove and bearing two sealed coffins, draws up outside the monastery. The brothers are admitting no-one, but Klove is permitted to wait outside the gates. However, the vampires gain entrance via Ludwig, a fly-enticed lunatic found babbling outside Castle Dracula twelve years previously. Diana is attacked and bitten by Helen; Sandor cauterises the wound with an oil-lamp. Helen is caught by the Brothers, and stalked by Sandor as Charles looks on. Ludwig uses a subterfuge to persuade Diana to go to Sandor's study,

where Dracula awaits. Using mesmerism, he nearly manages to force Diana to drink his blood and become enslaved to him, but is disturbed by Charles and Sandor, and escapes with the unconscious Diana through the French windows.

Charles and Sandor follow on horseback. Shortly before sunset the next day, they cut cross-country and ambush the wagon near the castle. Charles shoots Klove, but the wagon continues on, stalling on the drawbridge. One of the two coffins falls out, sliding onto the frozen moat surrounding the

castle. A stunned Diana is found inside the other; seizing a stake, Charles steps foot onto the ice. Dusk falls. Dracula leaps out of the coffin and grabs Charles. Panicked, Diana reaches for Sandor's rifle and shoots wildly, puncturing only the ice. Water wells up in the crack. Remembering that running water will destroy a vampire, Sandor fires off more shots, breaking off the ice all around Dracula, stranding him. Charles scrambles to safety as Dracula sinks to a watery grave.



In Production

The first 'true' sequel to Hammer's 1958 *Dracula* was financed as part of a huge international eleven-picture deal (only finally signed in July 1965) between Hammer Film Productions, Seven Arts Productions, 20th Century Fox and Associated British Pathe Cinemas. Other films announced as part of the same deal included *The Nanny*, *The Horror of the Zombie*, *The Curse of the Reptiles*, *Rasputin - the Mad Monk*, *One Million Years BC*, *Ayesha - Daughter of Shem*, *Prehistoric Women*, and *Fear of Frankenstein*. The eventual budget for *Dracula Prince of Darkness* was £102,669; 61% of which was loaned by Hammer themselves, the remaining 39% shared out among their partners. Producer Anthony Nelson Key's fee was in addition to his claim of 2.5% of Hammer's profits.

The Script

The initial storyline came from Anthony Hinds; Jimmy Sangster pseudonymously elaborated this into a full screenplay which would bear various titles, from *Dracula II* to *Disciple of Dracula* and *The Revenge of Dracula*. Many changes would be wrought upon the screenplay, most famously the elimination of all Dracula's planned dialogue. The circumstance behind this unusual decision is a matter for some debate. Tony Hinds recalls that "I wrote [Christopher Lee] a script that had no dialogue for Dracula." Christopher Lee, however, has long maintained that he objected so strongly to what was written ("I am the apocalypse," would rankle particularly deeply) that he insisted upon playing it dumb. It's probable that Van Helsing was originally slated to return, but Peter Cushing's unavailability resulted in the creation of Father Sander (pronounced "Shander"); the Professor in all but name.

Bar Dracula himself, the script used many characters and situations lifted directly from Bram Stoker's novel. The scene where Diana is mesmerised by the Count is presented almost intact as it is told by Mina Harker in Chapter XXI: "he pulled open his shirt, and with his long sharp nails opened a vein in his breast. When the blood began to spurt out, he took my hands in one of his, holding them tight, and with the other seized my

neck and pressed my mouth to the wound, so that I must either suffocate or swallow some of the - Oh, my God, my God! What have I done!" Likewise, the 'rideless cartage' is a main feature of the early chapters of the book, and 'Ladwig' is no more nor less than a carbon-copy of Stoker's Renfield, the Count's fly-catching lunatic collaborator. Charles and Sander's cross-country pursuit of Dracula towards the film's finale echoes the closing scenes of the novel, if not the actual denouement itself.

Hammer's scripts would be routinely submitted to the Secretary of the British Board of Film Censors, then John Trevelyan, for approval prior to shooting, thus avoiding heavy-handed cuts being made to the finished product. Their comments were sent to the film's producer (Anthony Nelson Key) on Friday 19th March 1965. The script for *Scenes (shots) 97* to 113, detailing the gory lead-up to Dracula's resurrection, originally read:

"The head of ALAN hangs just below frame. KLOVE reaches down with one hand out of frame and grasps ALAN's hair, steadying the swing of the body. Then, raising his head, he brings the knife round with a sweeping, cutting motion. It passes through the air out of shot and then clunks home.

"Suddenly, a veritable torrent of blood starts to flow down into the coffin, soaking the grey ash.

"KLOVE stands back from the coffin, and without taking his eyes from it he throws aside what he is holding in his left hand (ALAN'S head) "

To which the BBFC responded:

"It looks as though these scenes will run into trouble, if shot as described, on grounds of disgust. Have repeatedly stated Alan, holds him up with a pail, and he hangs head downwards over Dracula's coffin; he then cuts off his head and throws it away. We feel that there should not be frequent stabbing; that the decapitation should be removed; and that the body should not be hung upside-down. It appears that there will be a great deal of blood about Jane Scene 112. This should not be excessive."

Director Terence Fisher would see this contentious scenario as working rather differently to that presented flatly on the printed page. "The scene could have been played in quite different ways," he said later. "Klove could have played it with speed and triumph - he cannot wait to see

Dracula again - or he could have played it almost weeping and overcome with emotion, causing perhaps bungling and uncertain movements. I chose

to play it slowly and ritualistically, in the same way a priest would administer the Sacrament: an anti-Christ ceremony. There was no indication in the script of how this sequence was to be treated."

Although the body would remain hung upside-down, the BBFC's objections were largely adhered to, but some cuts to this sequence would be requested by censor F.N. Crafts upon submission of the finished print. A later scene would have to be altered after the removal of Alan's proposed decapitation, where Charles would have found Alan's disembodied head on top of the trunk: "we would not want any disgust [sic] shot here, or a shot that is really gruesome," said the censors, hence all that remains is a glimpse of an arm hanging out of the trunk and Charles's shocked reaction to its unseen contents. (It's worth pointing out here that *The Plague of the Zombies*, released alongside *Prince of Darkness*, contains decapitation a-plenty, most notably in a scene where Jacqueline Pearce's block is knocked off with a shovel)

Problems were also caused by Dracula's strangling of Charles in

"I chose to play it slowly and ritualistically, in the same way a priest would administer the Sacrament: an anti-Christ ceremony."
Terence Fisher





their dire-side set-to later on: "not too much should be made of the throttling, or of Dracula's enjoyment of it. His enjoyment increases the sadistic element." Likewise, "the eating of live flies [by Ludwig] is a gratuitous piece of nastiness." (Ludwig would have to settle for ingesting just the one, dead, bluebottle); and concern was expressed over Helen's biting Diana and Diana's subsequent castration - "Care should be taken." Most surprisingly, when it came to the vampire Helen's execution in Scene 222, the BBFC would claim that:

"We have always taken the line that we should not see staves actually going into vampires. Here in Scene 222 we see it in silhouette. We do not mind staves being hammered provided that the point cannot be seen going into the body, and this applies as much to silhouettes as to a straight shot. Her 'unearthly scream' may give trouble if not handled with care."

So, stakes shouldn't be seen impaling vampires, eh? Who in Soho Square wasn't paying attention when viewing *The Brides of Dracula* five years earlier, then? It would appear that Fisher initially disregarded these objections, since a memo written after the censor's viewing of the finished film demanded that, "The struggle of Helen and her guards should be shortened and there must be no shot of the stake being driven into her and of blood spouting from the wound."

But by far the greatest offence was caused by the original ending - as per Stoker - of the scene where Dracula hypnotises Diana and compels her to drink his blood, thereby becoming his bondswoman. Just two shots would be utterly excised: 242, in which Diana would lap eagerly at the bloody gash in Dracula's chest; and 243, in which she would draw back, her face "dripping with the blood of the vampire!" The BBFC's comment? "These scenes are sadistic and quite disgusting, and should be entirely removed." Scene 245 was also edited: Dracula was to have "hit Diana and knock her senseless" in order to effect his escape from the study. "We do not like brutality to women," was the criticism, and consequently Susan Farmer was required to fall into a swoon at this point.

The final cut, appropriately enough, was according to the final scene, where Dracula leaps from his coffin (then a packing-case) on the frozen moor. The script read thus:

"DRACULA starts to punch the wood of the crate away from him with his other hand, still keeping tight hold on CHARLES' wrist. CHARLES tries to drag his wrist free, but it won't come. Frantically he searches round for a weapon he can use against DRACULA, and finally reaches for a section of the packing case. Wielding this with his free hand, he brings it down hard on DRACULA'S wrist. DRACULA is forced to let go as the blow breaks the bones in his wrist."

"Care should be taken with the soundtrack when Dracula's wrist breaks," was the line the BBFC took. "We would not want to hear noisy cracking noises." The vampire's wrist was never broken.

The Motion Picture Association of America, Inc., put in their

two-penn'orth when their comments on the draft script were relayed on Thursday 15th April. "There are two scenes which, if they are filmed as written, we could not approve in a finished picture": Alan's fall decapitation ("simply too sickening to be approved") and the later 'head on trunk' scene ("unacceptably gruesome"). Two other scenes were declared suspect, although the MPAA stopped short of an absolute veto: Klove stabbing Alan "again and again" ("excessively brutal") and, bizarrely, a line of Father Sandoz's ("We suggest that the underlined portion of Sandoz's [sic] line be omitted on the grounds that it is a rather tasteless remark to be made by a clergyman - 'pleasure in this life is important, there is little enough of it in the hereafter'").

Casting

Although Christopher Lee had played a similar vampire lord, "Baron Rodrigo", in the 1959 Italian-French co-production *Tempi Duri Per I Vampiri* (*Hard Times For Vampires*, a.k.a. *Uncle Was A Vampire*), this would be only his second 'official' appearance in the part. Films and Filming's journalist Robin Bean visited Bray during shooting, and extracted

from Lee his feelings upon donning Dracula's cape once more: "I did the first Dracula seven or eight years ago, and I always mentally said to myself that I wouldn't do another one, purely and simply because I don't wish to be associated entirely with one part... However, such is the greatness of the rôle that I did agree to play it again, although this will probably be the last time... even that I'm not sure about! I do, in a sense, start from scratch, because the story is different. I'm eight years older and therefore look a little bit different... From remarks passed and from watching rushes, I do appear to be giving different facets to the interpretation of the character. It may not be entirely deliberate, it may just be subconscious in the way I'm



playing it. He might be slightly more tigersh, he might be slightly more withdrawn on the other hand."

Barbara Shelley returned to the Hammer fold after starring in the previous year's *The Gorgon*, also directed by Terence Fisher. Her billing would run second only to Lee's. Andrew Keir, appearing as Father Sandoz, had been known to the company since their days as Exclusive Films, making his first film appearance in 1950's *The Lady Craved Excitement*. Dracula Prince of Darkness would prove a problematic picture for him: "I was doing a musical in London called *Maggie May* by Lionel Bart and I wanted my character to be like Nye Bevan and I had to wear padding because Nye Bevan was very bulky. So I was doing this show in the theatre and I was making *Prince of Darkness* during the day and I also decided I would have to have padding for the part. So I went down to about ten-and-a-half stone underneath all the padding that you see!"



Shooting

Dracula Prince of Darkness was the first film to be shot at Bray Studios after they'd been shut down for refitting and redecoration following production of *The Brigand of Kandahar* in 1964. Principal photography commenced Monday 26th April 1965 on Stage 3, where the inn's interior was built. The Tuesday was also spent on these scenes, and on the Wednesday and Thursday cast and crew decomped to Stage 2 to record Christopher Lee's first scene; Dracula menacing Diana in Sander's study. Friday 30th April and Bank Holiday Monday, 3rd May were spent shooting Ludwig's cell on Stage 4, where Barbara Shelley's



vampinised Helen would be staked on the table. In the middle of one take, Shelley struggled so violently that she managed to swallow one of her suck-on-fangs. There was no replacement available. Not wishing to hold up shooting for a day, Shelley swallowed salt water and regurgitated the offending canine. Production Designer Bernard Robinson knocked up a facade of the monastery gates around the outside entrance to Stage 2; these scenes were shot on the Tuesday. Another part of the Bray superstructure was used in the film – the side entrance to the administration block was used in situ when Dracula carries Diana away from Sander's study with Ludwig's guide.

The remainder of the second week and the morning of Monday 10th were spent on the massive set constructed on Stage 1 as the main hall and stairway of Castle Dracula. The scene where Charles declares a toast to Dracula in the dining-hall needed a retake. As he raises his glass, the lights flicker and an eerie wind blows through the hall. According to Barbara Shelley, "one of the wind machines started far too forcefully and all the candles, instead of flickering, went out and all four of us... automatically burst into 'Happy Birthday, Dear Dracula, Happy Birthday to you.' And Terry Fisher, being the sort of man he was, fell into laughing with all the rest of the crew." Barbara had a tough time on the same set mastering speaking dialogue with her fangs intact. "[I] moved my lips to say 'You don't need Charles', and the fangs were a tremendous impediment and so it... sounded like 'HEW GDN'T GLEED KHARLE'. ... I had to go into my dressing room for about twenty minutes and practice very carefully." Francis Matthews and Lee performed the subsequent fight scene themselves; Matthews's knees had to be padded to avoid a bad fall. In the shooting script, Susan Farmer's Diana was originally to have told Matthews's Charles to make a cross with the broken sword, but, according to Matthews, "We shot it that way. And they cut it out. I think they wanted to give the 'hero' more initiative."

The afternoon of Monday 10th and all of Tuesday 11th saw Diana's room in the monastery and the small corridor immediately outside shot on Stage 4. Then, on Wednesday 12th through to Monday 17th (excluding the weekend), production moved to the Bray lot, where the castle's exterior, drawbridge and moat had been realised. The set detailed only the first one-and-a-half storeys of the castle; the remainder and its turrets were a painted-on-glass shot. Francis Matthews brought his younger brother Paul Shelley (no relation to Barbara) onto the lot for these scenes. Paul used his *Arm* home movie camera to film

the Hammer crew shooting these exteriors (much of this footage turned up in the recent *Flesh and Blood* documentary). Paul would capture some real 'behind-the-scenes' drama....

Christopher Lee had thought that the decision to permanently give Dracula red contact lenses was a mistake. "Dracula's eyes should only turn red for two reasons. Firstly, if he is furious, or else if he is about to take blood." The lenses caused Lee problems of a rather more physical nature while shooting the climactic battle on the frozen moat. One of the lenses fell out onto the salt-covered plasterboard which gave the illusion of ice. "There were a few specks of salt left on it when it was put in again," remembered Matthews. "He was in agony." Matthews himself suffered injury during the same sequence, falling head into the heavy mallet which his character had planned to knock stakes into Dracula with. The offending item hit him square in the back, causing him real pain for some six months and occasional discomfort ever after. But by far the most serious mishap occurred when Dracula was due to sink to his death beneath the surface of the moat....

Christopher Lee's regular stunt-double Eddie Powell balanced on a seesaw-type trap door built into the 'ice' (in reality wood painted white and sprinkled with salt) prior to falling under the water and into the care of a frogman armed with an oxygen mask. The two men then had to wait while Fisher completed a lingering shot of Dracula's watery grave. However, Powell's difficulty in getting the mask on nearly resulted in the scene becoming alarmingly prophetic.

On Tuesday 18th and Wednesday 19th cast and crew moved back into Stage 1 where the castle's two bedrooms and connecting corridor had been constructed a full week previously; some of these scenes would have been shot if bad weather had prevented any of that week's exteriors schedule running to plan. The cellar and connecting stairwell had also been built on Stage 2 as weather cover; these final interior scenes of Dracula's bloody reinvigoration were planned for the afternoon of Wednesday 19th and the following two days. The manufacturing of the blood itself was of considerable interest to John Sanders of *Amateur Cine World*, whose location report in the issue of 1st July concentrated on discussing horror techniques with make-up designer Roy Ashton: "[Blood] is usually a proprietary preparation. Max Factor do one called Technicolour No. 1...."

Locations were found in Hammer's favourite wooded haunt – Black Park, near Iwer, Slough, over four days beginning on Monday 24th May at the crossroads and wooden hut where the tourists were stranded. The final day of location work for *Dracula Prince of Darkness* was Friday 4th June; Lee, Shelley, Matthews and Farmer returned to Black Park on the following Tuesday when the exteriors of *Rosario the Mad Monk* were shot while the *Prince of Darkness* sets were being modified for re-use in Hammer's *Tsarist* melodrama. Sound effects were recorded at the Anvil Theatre, Beaconsfield, on Friday 25th June.

Modelwork was undertaken by Bowie Films Ltd., who re-used the 3' castle model originally built for *Riss of the Vampire* in 1962 as *Castle Dracula* (the model can also be seen in 1966's *The Evil of Frankenstein*). They also briefly reused the glass-shed of the inn seen previously in *The Evil of Frankenstein* and *The Gorgon*.

3 minutes and 17 seconds of footage from Hammer's 1958 *Dracula* made up a prologue and backdrop to the opening titles of the film. "Helen and I had recently purchased in London a house which needed extensive repairs to the roof," Peter Cushing recalled in *Past Forgetting*, the second volume of his autobiography. "Some weeks after the work was completed, I found a receipt from the builders on the doormat, although I hadn't paid them because I'd not received their invoice. Upon enquiring, I discovered that the bill had been settled by the Hammer Company in lieu of a fee for the use of *Dracula's* (temporary) death scene, for which – in the earlier film – I'd already been paid: an unsolicited and most generous gesture."

Below: The exterior of Stage 2 at Bray Studios plays host to some Hammer luminaries in between shoots on *Dracula Prince of Darkness*. From left to right: Macgregor Scott (managing director of Banno-Pollard), Christopher Lee, Andrew Ains, C.J. Laite (managing director of Associated British Pictures), D.J. Jewell (managing director of Associated British Cinemas), Barbara Shelley, James Carrigan, Francis Matthews, unknown, J.H. MacDonald, J.R. Wallis (in charge of studio operations for A.B.P.C.), Anthony Hinde, Brian Lawrence (managing company director) and Anthony Nelson Keys.



A television trailer promoting the film was made on Saturday 18th December 1965 at Bray. Shrouded in a black cape, Christopher Lee stood in silhouette before a shadowed Gothic window as an echoing voice intoned, "He's back... back... back..." Dracula is back... back... back... A clap of thunder and a flash of lightning suddenly illuminated Lee's face, as he gravely declared: "For ten years my spirit lay trapped in the dust of my ashes, waiting to be freed by the blood of a believer. Then a young Englishman came to Castle Dracula... Now, once more, Castle Dracula is ruled by the Prince of Darkness... Do you dare to bring him there? Do you? Do you dare?" Whereupon he smiled to reveal his fangs. The picture froze, then blurred, brought up music and scrolled over the screen the legends:

DRACULA PRINCE OF DARKNESS
NEW - AND IN COLOUR
THE BETTER TO SEE THE BLOOD!

"THE PLAGUE OF THE ZOMBIES"
ANOTHER SCARE SESSION FROM HAMMER

The trailer ended with sinister echoed laughter. Roy Ashton made-up Lee and Anthony Nelson Keys ensured that the costume and prosthetics were available.

On Release

Dracula's resurrection was first screened at a trade and press show on 17th December 1965, delivered to the distributors on 2nd January 1966, and received a UK circuit release double-billed with *The Plague of the Zombies* on Sunday 9th January 1966.

Pressbooks were issued in the UK and US. The UK version suggested gimmicks to exploit the release in local newspapers, including a "Christopher Lee Film Titles Contest" and a four-part, 6,000 word serialisation of the story. Cinema managers were urged: "Arrange one of your male staff to perform a street stunt dressed in a long, flowing black cape... Your 'Dracula' should have his face masked or covered with white make-up so that, whilst he is effectively exploiting your film he is not liable to be over heroic in his appearance and frighten young children." In addition to the regular quad and montage posters, a day-go version was issued and a 20" x 60" standing cut-out Dracula available for use in cinema lobbies. The smaller 20th Century-Fox pressbook mainly contained three pre-written mocked-up newspaper stories for reprinting.

Cut-out 'Dracula Fangs' and 'Zombie Eyes' were supplied as give-away promotional gifts when the



double-bill did the rounds in America; US cinema owners were asked to cough up 4 cents per set of both items for the first 300,000, the price was reduced by half-a-cent per set thereafter. The film's title translated as *The Bloody Screen of Dracula in the Far East*.

By 15th January 1966, the film had grossed some £363,000; considerable theatrical revenue still remained unassessed, with television rights to follow.

The film made \$364,937 in the USA and Canada alone.



Above: the film's Spanish poster.

YOUR WARNER-PATHE CAMPAIGN



CHRISTOPHER LEE BARBARA SHELLEY ANDREW KEIR

FRANCIS MATTHEWS SUGAR FARMER CHARLES TIMMELL THURLEY WALTERS

MAJOR ROSE PEARCE

Produced by Hammer Film Productions Ltd. Screenplay by Anthony Nelson Keys. Directed by Terence Fisher.

ADVERTISING - PUBLICITY - ACCESSORIES - EXPLOITATION

Astonishingly, box-office receipts totalling \$24,854 were recorded in the tiny Philippine Islands, whereas India had returned a mere £19!

The film was adapted as a comic strip early on in the life of Dez Skinn's mid-seventies magazine *The House of Hammer*. Pre-video, the writers and artists would work from shooting scripts, hence Sandor was named 'Shandor' and continued to be known thus throughout a series of solo appearances, starting in Issue 16 and continuing under the title *Father Shandor, Demon Slayer* in the short-lived but influential British comic, *Worner*. Artist John Bolton's *Dracula Prince of Darkness* Scrapbook was issued as a one-off special in the early eighties.

The picture was first released in Britain on panned and scanned VHS by Warner Home Video in March 1989, and was the slightly truncated Warner-Pathe print, since deleted. Lumiere Pictures re-released the film in 1993, this time using the 20-second-longer 20th Century-Fox print, and likewise panned and scanned; this release contained a postcard-sized reproduction of one of the film's original lobby cards. Lumiere then released a full widescreen version in a new sleeve with extensive production notes on 24th February 1995.

CHRISTOPHER LEE FILM TITLES CONTEST

Enter the competition that, perhaps the widest film poster from its inception, has taken Christopher Lee to prominence in print. Local newspaper editors in a wide range of areas are asked to submit one film poster from their area to represent their local readers in the contest. The contest stops on:

1. Dracula
2. Face of the Monster
3. The Plague of the Zombies
4. The Wolf Man

The poster contest has appeared in many times and the winner of the contest has been Christopher Lee. The contest has been held in many areas and the winner of the contest has been Christopher Lee. The contest has been held in many areas and the winner of the contest has been Christopher Lee.

Enter the competition that, perhaps the widest film poster from its inception, has taken Christopher Lee to prominence in print. Local newspaper editors in a wide range of areas are asked to submit one film poster from their area to represent their local readers in the contest. The contest stops on:

Critique

Dracula Prince of Darkness starts out with the grave handicap of being the sequel to Dracula. How do you top the greatest Gothic horror film ever made? In the best tradition of sequels, Hammer failed even to come close.

The film is not without a number of delicious touches, however. The protracted opening section is expertly handled, with the four English travellers cleverly and economically characterised. Their uneasy dinner in Castle Dracula is agreeably atmospheric – wind moaning outside, lights flickering and the heraldic hangings stirring above them as, upstairs, the camera silently prowls empty corridors, evocatively suggesting the continued presence of their dead host.

The ensuing resurrection sequence is very much the centrepiece of the film, and still spectacularly grisly, with Kensington Gore – in all its unreal, scarlet splendour – splashing down on Dracula's accumulated ashes. Terence Fisher had long ago discovered that the poetry of Stoker's Dracula lies, not in the misty monochrome poetry of the 1930s films, but in the lurid, aggressively corporeal poetry of flesh and blood, and he never expiated that discovery more daringly than here. Alan's blood rains down, a veil of mist is tactfully drawn over Les Bowie's lap-dissolve effects, and suddenly Dracula's groying, spider hand emerges fully fleshed – all masterfully handled and thrillingly underpinned by an especially sulphurous passage of James Bernard's score.

The remainder of the film interpolates two features of Stoker's novel omitted from the previous film. The appearance of Thorley Walters, in a characteristically dull performance as a sufferer from what we might call Renfield Syndrome, is an irritating throw-away, given the crucial rôle Renfield plays in the book, but yields some authentically spooky subjective shots, nonetheless, as Dracula looks in on Ludwig and Ludwig looks reverently out. And the scene in which

Dracula cuts his chest for Diana's benefit – though interrupted before the loathsome act and its appalling implications can be explored – has exactly the right aura of perverted sexuality, light years ahead of the risible handling the scene gets in Francis Coppola's best-forgotten interpretation. And any discussion of delicious touches would be incomplete without mention of Barbara Shelley, whose performance – as Helen

moves from purse-lipped repression through seemingly irrational fear to a truly startling transformation into a wild beast – is perhaps the best thing in the film. Her brutal extinction in the monastery remains genuinely alarming; more than one commentator has likened it to an ecclesiastical gang rape.

The film labors, curiously enough, only when Dracula himself makes his long-awaited entrance. Too many of his appearances are modelled precisely on episodes in the first film, and all of them are about 75% less effective. More significantly, Dracula is deprived not only of dialogue but also of any worthwhile motivation, not even the pithy revenge motif which was to crop up in subsequent sequels. Christopher Lee had given in the first film probably the most revolutionary acting performance in all



post-war horror movies, but here – though he is still unequalled at conveying an implacable alien presence – the thrill seems to have gone. For Dracula is in all respects a reduced figure, particularly intellectually. "Through the decades," Father Sandor has told us in voice-over at the film's outset, "many had sought to destroy him. All had failed." Yet here, he's at large for only a matter of hours before being outsmarted by a bullish warriormonk and an intrepid but uninspiring English tourist. In the first film, of course, he'd already been around for centuries, and one got the vivid impression that only as steely and as cool a customer as Van Helsing could possibly get the better of him.

Even when reduced to the level of one-dimensional bogey man, however, Christopher Lee can still touch the heart (that part of it reserved for thoroughly irredeemable monsters) at the most unexpected moments. Here he does it when – fingernails scraping uselessly down the tilting ice floe – he gives one last despairing shriek

before disappearing beneath the cleansing waters of his own moat. To complement this moment of weird pathos, and to round off a well-managed and gripping climax, Fisher provides a poetic coda as the crimson fringe of Dracula's cloak lingers briefly before itself dropping from sight. Until the next time, that is.



The scene in which Dracula cuts his chest for Diana's benefit – though interrupted before the loathsome act and its appalling implications can be explored – has exactly the right aura of perverted sexuality.

Classic Scene



"An old and distinguished family . . ."

Dracula Prince of Darkness (1965)
Screenplay by John Sansom

Stranded in the Carpathian Region, four English tourists – Charles, Diana, Alan and Helen (Francis Matthews, Suzan Farmer, Charles Tingwell and Barbara Shelley) – are rescued by a riderless carriage and brought to a mysterious castle in the mountains, where their beds are made and the dinner-table set for four. Greeted by a sinister butler, Klove (Phillip Latham), they are escorted to table. Klove brings forth a tureen of soup, and he begins to ladle out their servings. Charles, however, is curious . . .

CHARLES: What's your name?

KLOVE: Klove, sir.

CHARLES: Well, er, Klove, isn't your master joining us for dinner?

KLOVE: No sir, I'm afraid not.

CHARLES: Is he indisposed?

KLOVE: He's dead.

CHARLES: I'm sorry if we appear a little dense . . . perhaps you could explain?

KLOVE: Explain, sir?

CHARLES: Yes, you seem to have expected us. This dinner, our rooms, the carriage, everything.

KLOVE: My master is dead, but instructions were left that the castle should always be ready to receive guests. I am merely carrying out his wishes.

CHARLES: Who was your master?

KLOVE: His name was Count Dracula. An old and distinguished family. That is the coat of arms, over the fireplace.

CHARLES: Does no-one hold the title now?

KLOVE: My master died without issue, sir – in the accepted sense of the term. Now, if you will excuse me . . .

Klove bows stiffly, and leaves. Tentatively, Diana tastes the soup.

DIANA: Mmm. Soup's delicious. What a marvellous man he must have been . . .



Dracula Prince of Darkness

compiled by
Alan Barnes - The Story, In Production,
The Script, Casting, Shooting, On Release, Comment
and Classic Scene
Jonathan Rigby - The Characters and Critique





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Devil-Ships and Darkness

Basically you are the eyes of the director," believes **Michael Hord**, "and you're putting on a show the way that he wants." Hammer's director of photography discusses his craft with **Adam Jezard**.

One of the key figures behind the making of *Dracula Prince of Darkness* and *Razputin the Mad Monk* was director of photography Michael Reed. It was Michael's job to capture the Gothic mood being created by the cast and crew on celluloid.

Born in Wandsworth in the late 1920s, Michael was a keen amateur photographer with ambitions to work in the film industry. However, the closed-shop trade union rules provided the budding film-maker with a difficult hurdle to jump. "I left school early, at 15 and-a-half. I saw a job advertised in the paper for an assistant at the Studio Film Laboratories in Wardour Street and, because I wanted to get into films but couldn't unless I had a union ticket, and I couldn't get a union ticket unless I had a job in films, I thought this would be a way around it."

The laboratories provided him with a good opportunity to learn about the technical aspects of film production. "I worked with very good technicians there and managed to get around the different departments, which gave me a good background."

After securing union membership (then it was the union ACTT, now called BECTU), he found work at the Alliance Film Studio where his first film was 1946's *Dancing With Crime*. Michael had the much sought-after job of clapperboy. The director of this film was John Paddy Carstairs, now best-known for films such as *The Saint* in London and *Trouble at Store*.

Carstairs's real name was John Keys, and also working on *Dancing With Crime* were his brothers: Rod Keys (as assistant producer), Basil Keys (first assistant) and Anthony Nelson Keys (production manager). Anthony was later to play a big part in the Hammer story. "It was the whole family," Michael recalled. "I think it was the only time they all worked together."

The only way to get on in the film industry was to work your way up, and Michael found that being a clapperboy was just the first step on the ladder. "From clapperboy you went to being a focus assistant (also known as a focus puller), where you're involved in lacing up the camera with film and sorting out the lenses for the operator and the director. They gave you the lens and you put it in for the section they wanted to shoot. Nowadays you've got zoom lenses and you



"Clair Close" in Cookham, Maidenhead - Exclusive's first house studio. Big, but not too big, and nearby.

basically use the zoom lens unless you want an extremely wide angle. In the old days you had a turret on the front of the camera and the lenses were interchangeable."

The next step was to become a camera operator. "The operator works alongside the director, and is the main instigator of the shots and the set-ups the director needs."

The final step is to become a director of photography. "The director wants moods on a picture and the director of photography has to translate that mood to the screen and takes overall charge of photography." To do this, the director of photography works closely with other technical crew members to capture the image in the director's mind.

Michael first became involved in the Hammer story while he was still working as a clapperboy. "I worked with Hammer way, way back, when they were

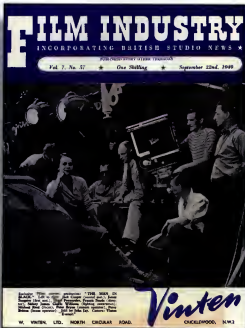
Exclusive. They were doing quickies - basically taking radio plays and putting the scripts on film."

Long before The Quatermass Experiment in 1955, Hammer had kept on the idea of taking popular dramas from other successful media and putting them on the big screen to keep people coming back to the cinema. During Michael's first stint at Hammer films such as *Dick Barton: Special Agent* (1948), *The Adventures of PC 49* (1950) and *The Men in Black* (1950) were in production. Exclusive also played an early stab at a horror-style subject, adapting a play by Margery Allingham (who wrote the *Campion* books), *Room to Let* (1950), about Jack the Ripper and starring Valentine Dyall and Jimmy Hanley (father of Maggie presenter Jerry and current Tony chairman Jeremy).

During his time with Exclusive, Michael also got a glimpse of how Hammer was to develop at Bray in future years. "As Exclusive, they had a house at Cookham (a village which is less than a 10-minute drive from Bray) which they used as a studio. Cedric Williams was the director of photography and he set the whole thing in motion - you know, putting light fittings in the ceilings and so on. He turned the house into a working studio. The sets were already there, and then saved money. Exclusive were the first to go into this. "From Cookham, they moved to a house in Bray, which I believe is now a hotel, and from there they built the small sound stages."

The 1950s were a busy time for the British film industry - as well as working in television and films, Michael found himself making a War Office documentary in Singapore, *Keeping the Peace*. This film, a flag-waver about British soldiers abroad, was directed by an ex-actor named Den Sefton. Reed went on to shoot several films for Sefton at the Beaconsfield Studios, including a contemporary *Romeo and Juliet* story, *Lovers*.

In 1959 Michael, now a fully-fledged director of photography, returned to the Hammer fold to film *The Ugly Duckling*. It was the first time he worked as director of photography at the studio. Directed somewhat heavily-handedly by Lance Corbitt (who later handled 1964's *Devils of Darkness* for Planet Films) this was the studio's first attempt at the *Dr Jekyll* and *Mr Hyde* story. Despite the director's treatment, the film is a lively comedy in which Henry (an idiot relation of *Dr Jekyll*) played by Carry On star Bernard Bresslaw) rediscovers the magic potion which turns him to the hip and trendy 'Teddy Hyde'.



Above: This 1949 edition of *Film Industry* captures Hammer luminaries Jimmy Sangster (second left), Michael Reed (kneeling) and Peter Jackson (second right) at work on *The Men in Black* at the outset of their careers with Exclusive. Left: Christopher Lee and Susan Foster in 1964's *The Devil Ship Pirates*. The two would be reunited the following year in *Dracula Prince of Darkness*.



The Ugly Duckling, The Sid Colin/Jack Savins comedy, starring Bernard Bresslaw and Jon Pertwee, was Michael Reed's first film for Hammer as director of photography

In 1966, Michael was given the chance to make a full-colour Hammer venture. Don Sharp's family film *The Devil Ship Pirates*. The backdrop at Bray was turned into a peaceful village which intruding Spanish pirates, led by Christopher Lee, take hostage while their damaged ship, part of the Armada invasion fleet, is repaired. Studio regulars Andrew Keir and Susan Farmer also starred. The studio pulled out the stops for Jimmy Sangster's script, even commissioning a full-scale galleon to be built, although as Michael recalls, this caused the cast and crew a few problems. "For some reason, the galleon they built had the boldest timbers above the buoyancy tanks. Whether the art department was given the wrong instructions or what, I don't know. The galleon was built on the side of the sandpits down at Bray and was lifted into the water by crane. Of course, because of the weight problem, she wouldn't stay upright. They had to put a pontoon either side of her to keep her afloat."



One day, while filming at the ship, one of the pontoons sprung a leak. Despite bailing it out all day, water kept coming in, and it was decided to stagger meal breaks between the sealing cast so the ship wouldn't be unbalanced by too much movement. Unfortunately, a group of stunt men decided to ignore the safety advice and the ship capsized. "It went right over," Michael remembers. "It was lucky we didn't have a serious accident."

Next on the Hammer production schedule was *The Gorgon*, and Michael was offered the chance to be director of photography on a horror film. While several directors of photography had worked on Hammer's horrors, it is Jack Asher who is most closely associated with the creation of the style of photography associated with the studio.

"Jack did the Sherlock Holmes piece [1959's *The Hound of the Baskervilles*] and I thought he did a fabulous job. Maybe they decided to try some fresh blood. I don't know. Jack's a dear friend of mine, and I thought he did a marvelous job on those pictures."

Much of the success of Hammer's early films has been laid at the door of the directors of photography, but Michael is quick to point out that the whole effect was due to the team effort and family atmosphere at Bray. "If Terry Toher knew you had the mood he wanted for the picture, he'd let you get on with it. He wasn't like some directors, who kept saying, 'well, I wanted...'"

"You see, if they've got confidence in you, and they've seen what's coming up the following day at the rushes and they know that's what they want, they'll leave

it to you. That's fine. Basically, you are the eyes of the director, and you're putting on screen the image that he wants."

Hammer devoted little time to such things as storyboarding, though they would hold a general meeting to discuss the approach to the film before shooting commenced. "The one good thing at Hammer was these meetings. They were to lay out the way it was going to be shot and how quickly we had to shoot – they had a budget and a schedule. What always came up was whether you could release a certain amount of your budget to help somebody – wardrobe or special effects or someone like that."

"It was a marvelous outfit. It was like working in a family. The whole thing was orientated in this way, even down to the restaurant – they had their own lady who came in and did her home cooking. It was absolutely marvelous. The whole thing was done on that 'family' basis. We did normal hours on the schedule – not the ridiculous hours they work now – and we turned out good-quality material."

The Gorgon is now considered to be one of Hammer's best films, featuring a Gothic script by John Gilling and one of composer James Bernard's most eerie musical scores. Much of the film, including the garden sequence in which Richard Pasco (as Paul Heltz) sees the creature's reflection in a pool, was made on the sand dunes, but several scenes, such as the opening (in which a girl chases her lover through the woods) were shot at Black Park, near Slough. Although many of the outdoor scenes were set during the night, they were all filmed during the day.



"A lot of it was day-for-night shooting. Basically, if everything is night and you can get the direct backlight with sunlight, you can get a good-quality day-for-night shot out of it by underexposing the film by about two stops and by using a special filter on the front. It worked out quite well on that."

In some films, night sequences are obviously filmed during daylight, but *The Gorgon* offers the viewer the chance to see the technique at its best. The crew also manage to turn the very English-looking Black Park into a mid-European setting by placing a Continental-style shrine among the trees and by cutting away from the running girl to a model of Castle Boski and to a scene of the moon riding high above fast-moving clouds.

One of the film's most effective scenes is the final duel between Paul Heltz and Dr. Marnett (Peter Cushing). The cobweb-covered set is barely lit and full of shadows which could conceal the Gorgon. This becomes the backdrop to the death of the two protagonists and of the Gorgon herself. It is a beautifully-shot sequence and one of the best fight scenes in Hammer's canon.

While it is true that the Gorgon wouldn't pertain anyone but a cast member, her appearance is suitably inhuman. One particularly effective shot was that of the transformation of the Gorgon back into a beautiful woman. After Meinster (Christopher Lee) has cut off the creature's head, it falls to the floor and, in front of Paul Heltz's eyes, transforms into the face of the girl he loves, Carla (Barbara Shelley).

"From what I remember," says Reed, "it was done in a series of shots. Barbara Shelley's face was locked off [held in position]. The make-up people changed the face after each shot and it was filmed frame-by-frame, ending each shot in a soft cut or dissolve. As long as you have the head locked into one position you can change the make-up between shots. Providing you don't see the head move in the frame, you can get away with it." The final sequence, together with added optical effects, was pieced together in the editing room.

Of Cushing and Lee, Reed says: "They were a wonderful combination. They knew exactly what was needed, they had worked together on so many pictures."

There was little room for rehearsal. "It was a normal line-up [rehearsing the camera moves] we did to start with, then they came on to do the rehearsal and we'd shoot. They were so professional, and word perfect."

"One thing that Hammer seemed to do was get artists, not just Cushing and Lee, but the actors around them, like Barbara Shelley and Francis Matthews who

were all professional people and could be relied upon. In the old days you could always go on the studio floor and meet somebody that you'd known in the past, whether they were an actor or technician. Nowadays it's all change, and there are so many changing faces that you don't get that."



Michael came back to Hammer for *Dracula Prince of Darkness* and *Rasputin the Mad Monk*. "Shooting these films back-to-back didn't pose any particular problems. It was left to the art department to revamp things. We shot the first film from beginning to end and then, for the second, we went onto the revamped sets. But everyone was in tune to a working system and it cut costs down. They didn't have to start rebuilding sets after filming, they just had to move things around. They knew exactly what was going on."

"The schedule for each film was for four or five weeks. Michael Carreras and Tony Hinds had it well organized. They had a formula for it and, of course, Tony Keys was the great associate producer and kept everything moving along."

"They were very good, Carreras in particular. He'd come in and worked from the bottom up. He was the son of James Carreras but he didn't come in at the top and operate. He started at the bottom because he wanted to learn the business and know all about it. Tony Hinds was a very quiet man. He wrote them [in John Elder] and he had the script, and that was it. He'd come down in certain things weren't going according to plan, but he was very much on the sidelines. He didn't bother people. I never had anything to do with Sir James. We very seldom saw him—he was the head of Hammer."

Despite the finely-tuned schedule for *Dracula Prince of Darkness*, Michael was given room to be creative. "I was encouraged by Tony Keys to use my imagination and go for something, even if it was going to take just that bit longer. For instance, prior to *Dracula* appearing [in the drawing room set] we started to add red into the scene, and that worked. We pinpointed lots of little red lights onto pictures and things like that, which just changed the mood of it slightly and gave it a much more mysterious look."

"His lighting has an almost subliminal effect on the viewer, hinting that something is about to happen and helping to build the tension. In the scene, Duna (Susan Farmer) is locked in the drawing room and confronted by a transformed Helen (Barbara Shelley again), who tries to bite her. But Helen is interrupted by the arrival of Dracula, who has plans for Duna herself. The subtlety of the lighting unsubtly acts on the viewers' subconscious, making the shock of Dracula's sudden appearance more dramatic."

Dracula Prince of Darkness was shot using a widescreen format, Techniscope. The end result fills the whole cinema screen with the picture, but on television much of this is lost (hence the development of letter-box shaped format videos and special widescreen screenings of films).

"I think, from what I recall, the film stock was down to two or three sprockets [or less] instead of being four per frame. I think it was down to two. This increased your film stock—your 1,000ft of film became 2,000ft—so you gained in that way. But I don't really think it worked because you lost resolution on it and you got a certain amount of grain coming up. But they felt it was a good thing to do."

In his book, *The Dead That Walk* (Palladin, 1987), Leslie Halliwell noted the widescreen effect, saying somewhat harshly, "Dracula Prince of Darkness was also shot in Cinemascope, totally robbing it of any suspense." However, Hammer was to occasionally persist with widescreen formats, and had developed one of its own,

HammerScope, quite early on.

What were Don Sharp and Terence Fisher like for a director of photography to work with? "They were both very professional. It's far easier to find out from an actor rather than a technician what the difference between directors is. As long as you are turning in the material they want, there is no problem, but with actors directors want certain things in terms of performance. Don and Terry were both very professional technicians."

Shortly after the back-to-back films, Hammer left Bury and relocated to Elstree. Michael paid his last visit to Hammer in his new home to shoot Michael Carreras's *Slave Girls*. Made in 1966 on sets from *One Million Years BC*, *Slave Girls* wasn't generally released until 1968.

"Slave Girls was a bit of a tongue-in-cheek script," Michael remembers. "I think it was a spoof on the Rider Haggard *She* films. It was all filmed in the studio. The only problem this caused was to our health more than anything, because we were working in dust all the time. The earth and stuff they used to dress the set dried out after so many weeks, and both Michael and I got a bronchial problem."



Michael followed his work for Hammer with several big-budget blockbusters.

He was part of a second-unit team on 1968's *Chitty Chitty Bang Bang* directed by former James Bond film editor Peter Hunt. When Hunt was offered his first chance to direct a whole movie, *On Her Majesty's Secret Service* in 1969, he asked Michael to shoot it for him. They have since worked on other films together, including *Shoot at the Devil* in 1976 and *Wild Geese II* in 1983.

Michael looks back on his time at Hammer as "A great educational experience. You learnt a lot there, and you were allowed to do things. There was a wonderful family feel about the whole thing. It wasn't easy going, you had your ups and downs because schedules were tight, but in spite of that they were very nice to work with."

Michael Reed observes director Peter Hunt holding lens apparatus during production of 1969's *Bond* film *On Her Majesty's Secret Service*.





Cat Girl

Before she made an impact at Hammer, Barbara Shelley already forging a reputation as an accomplished genre actress. 1967 saw her British debut in a little-remembered film which helped decide the direction of her future success. **Jonathan Rigby** uncovers an unusual case of feline lycanthropy in the East End...

Learnors
Dr Marlowe
Doreen
Edmund
Anna
Richard
Cathy
Alan
Calvary
Roberts
Nurse
Male Nurse
Guard
Caretaker

Barbara Shelley
Robert Ayres
Kay Ballard
Ernest Blum
Lily Kane
Jack May
Patsy Webster
John Lee
Martin Boddy
John Mabson
Séamus Vaz Dias
John Baker
Frank Atkinson
Geoffrey Tyrell

Screenplay
Director of Photography
Production Design
Art Direction
Editor
Make-Up
Executive Producer
Producer
Director

Les Rosell
Peter Hennessy
Jack Stevens
Eric Saw
Kerlyn Jackson
Philip Leachy
Peter Rogers
Robert Smith
Alfred Shoughnessy

Distributed by Anglo-American (UK)
American International (US)
A New Colony - Stuart Levy presentation
Twilight Film
Certificate 'X'
Length 6. Film foot
Duration 75 minutes (RT in US)

The Story

Newly-wed Leonora returns to her ancestral home after nine years' absence and, contrary to her uncle's instructions, brings along her boorish husband Richard and their feckless friends, Cathy and Paul. The inheritance her uncle has spoken of turns out to be a family curse which strikes the recipient's soul with that of a leopard. Now 70, her uncle wills the cat to savage him to death



and so the legacy is passed on to Leonora. In no time at all her husband is torn to pieces while camouflaging with co-girllined Cathy, whereupon Leonora is committed to a sanatorium by her ex-boyfriend, Dr Brian Melmore. The leopard lures outside at all times and, upon her release, Leonora goes to stay with Brian and his wife Dorothy. When the women venture into the East End to join Brian for dinner, Dorothy is threatened by the marauding leopard which Brian runs down in his car. Leonora inevitably dies at the same moment, and the curse is lifted.

Background

Spring 1957: Hammer's *The Curse of Frankenstein* is breaking box-office records at the Wiener Theatre and *Cat Girl*, a psychological horror subject loosely modelled on the Val Lewton thriller *Cat People* of 1942, goes into production at Beaconsfield Studios.

"It came about," recalled director Alfred Shaugnessy, "when I was under contract to the Rank Organisation at Pinewood but on loan to Sydney Box and Peter Rogers at Beaconsfield Studios. American-International had a deal to co-finance with Anglo-Amalgamated a script by an American writer, called *Cat Girl*. It was a sort of joke around Beaconsfield Studios. Peter Rogers had instructions from Sydney to make it, nobody wanted to direct it. So, keen as mustard to direct another film, I took a step forward..." Born in 1916, Shaugnessy had entered the film industry in 1946, worked his way up through Ealing's script department and directed his first film, *Suspended Animation* starring Honor Blackman, in 1956. Subsequently, he directed *6.5 Specie!* and *The Impersonator*, wrote *Crescendo* for Hammer and *The Fish and Blood Show* for Pete Walker, before finding fame as writer and script editor of the long-running television drama *Upstairs Downstairs*. *Cat Girl* "was shot in three hysterical weeks with the gorgeous Barbara Shelley starring in her first British picture. By using her, I felt we condescended a very beautiful and talented actress to a long career in horror films... The script, however, was awful, so I re-wrote it from start to finish and in so doing tried to rationalise the beautiful leading lady. The original script made no bones about it. She actually turned into a leopard at night, when the moon was full."

Born in London in 1933, Barbara Shelley began modelling in 1951 and, prior to *Cat Girl*, had appeared in a number of Italian films. Shelley recalled, "It was very lucky that Alfred Shaugnessy stepped forward and wanted to direct it, because I think that Alfred's taste and discretion and his re-writes made it a much better and more important film than it would have been without him. I would have preferred my first film in England to be a first feature, but I was under contract to Sydney Box at that time, and it was my first film under the

terms of that contract. I probably would have taken the part anyway."

The remainder of the cast included, as Leonora's elegant husband, Jack May, whose film career began with *Strife* Encounter. He would later become famous as Nelson Gabriel in BBC Radio's *The Archers*. A similar destiny awaited John Lee, who now plays Len Mangel in the Australian soap opera *Neighbours*. A brief but frisky appearance is made by Ernest Milton (1890-1974), San Francisco-born but by all accounts a thoroughly English thespian of the old school. He made only seven films, starting with *Wip o' the Woods* in 1919 and ending with *Cat Girl*. Shaugnessy felt honoured to work with "one of our greatest Shakespearean actors, whom I had seen play *Shylock* as a boy. He was almost forgotten when he came down to play in my film but the strangely high-fluting, precious voice and the flashing eyes were most effective."

Milton was not too enamoured, however, of Chely's, his feline co-star. "If I get a nip on the ankle I shall forget my lines" he quavered, so he was provided with a trouser-double in the person of Chely's trainer, Frank. Though essentially an amiable creature, Big Chief Horrible Noise made a spectacle of himself at a photo-opportunity when he became entangled in Barbara Shelley's chiton train and sat on a gas tap. En masse, the gentlemen of the press beat a hasty retreat.

The film places curious emphasis on the exposed backs of all three of its leading ladies, and at least one of these moments, according to Shaugnessy, was carefully orchestrated. "I did a shot of Barbara Shelley sitting up in bed suddenly, so that we could delight the customers with a large exposure of the star's lovely naked back. But my camera operator, who knew the censor's rules 'back to front', said they'd only accept it down to the third vertebra from the sacrum. So at Barbara's own suggestion, the make-up girl drew a line with a lipstick across her back for the camera operator to use as his bottom-of-frame limit. A second lipstick line was drawn so low as to traverse Barbara's behind. That was for the Continental version. A hilarious afternoon was had by all." The scratches subsequently seen on Shelley's shoulders, by the way, were provided by Hammer's own Phil Leakey, mid-way between transfixing Christopher Lee into Frankenstein's Creature and (a less onerous task) Count Dracula.

The reviewer for *Variety* saw the film as early as 28th August, and filed this damning report on 4th September. "A very minor entry for the exploitation market, where it is being packaged with *Among Colossal Men*. Development of the Leo Russell screenplay fails to fulfil the premise of his idea through blurry writing and Alfred Shaugnessy's direction is too rambling and distorted to count for much. Barbara Shelley in title role tries hard to give some semblance of reality but doesn't stand a chance with what's handed her. Robert Ayres is the doctor and Kay Callard his wife, but roles are beyond them. Technical departments likewise are under par." Issued in the UK in November, the film was rather more respectfully handled by the *Monthly Film Bulletin*. "This film inevitably invites adverse comparison with the more successful *Cat People*. Nevertheless, it is not a negligible minor essay in the horror genre, after a poor start. Barbara Shelley is a little heavy-handed but none the less effective as Leonora."

By a curious coincidence, *Night of the Demon* was released in the same month. This was a much more successful British transposition of the Val Lewton style, perhaps because it was directed by Jacques Tourneur, director of... *Cat People*.



Many consider that Val Lewton surpassed 1942's *Cat People* with the following year's semi-sequel

Critique

NTo consideration of *Cat Girl* can ignore the perceptive remarks made by David Pine in his landmark work, *A Heritage of Horror*. He equates Leonora with the repressed, self-sacrificing heroines of conventional British dramas (represented above all by Celia Johnson), and describes her unenviable legacy as "in a sense, the legacy of emotion and sensuality suppressed in courtless British film heroines over the past twenty years... The ghostly death, powered by all her repressed desire, begins to savage the lovers while she looks on in ecstasy..." This first metamorphosis marks a crucially liberating moment in British cinema."

Few critics can tease the sub-text out of apparently hackneyed material more

convincingly than Pine, but he can sometimes be a little misleading. The episode mentioned above, for instance, is – yes – “a crucially liberating moment”, but it’s also a clumsily executed shock sequence in which the cheetah, so far from being “ghostly”, is all too solid and not in the least bit frightening. And the film could hardly have been considered “empowering” by faint-hearted British heroines, since the cost of being “crucially liberated” is shown to be nervous breakdown and violent death.

The moment Pine describes is nonetheless a useful starting point since the whole film, however suggestive its symbolic resonances, is similarly betrayed by clumsy handling. Though more a kinky psychodrama than a horror film, *Shaughnessy* spends the first twenty minutes or so whipping up an over-familiar “old dark house” atmosphere, complete with flashes of lightning and mumbling mid-European servants. This owes more to one of Universal’s less accomplished 1930s competitors than to the developing British horror idiom. (Even the old-fashioned music score reinforces this impression, together with one or two vertical “wipes” for changes of scene.) What *Shaughnessy* is actually aiming at, one suspects, is the moody, monochrome ambience of Val Lewton’s series of 1940s horror films, but in this he misses by a mile. Only in the final scenes, set in the icy, echoing emptiness of East End back streets, does he work up any lasting atmosphere. These scenes are very obviously modelled on Lewton’s *Cat People*, right down to a bus hissing unexpectantly into frame. But the final shot of Barbara Shelley, broken and contorted on the pavement, ringed round by the feet of uncomprehending policemen, does have a sort of desolate, symbolic power.



Elsewhere, the film is let down by some excruciating dialogue and stilted acting. In the case of Robert Ayres (playing the revilingly patronising psychiatrist “hero”), “stilted acting” doesn’t even begin to cover the facts. Barbara Shelley, however, is quite another matter; indeed, the film would be nothing without her. She conveys Leonora’s unhappiness and insecurity with fine economy in the early part of the film, and, once her eyebrows have grown into points and she’s freed from the influence of her ghostly husband and friends, we begin to see the wild, elemental energy that was to become the stock-in-trade of this shamefully under-rated actress. Her on-like ferocity for velvet and unhealthy fascination as she dips her fingers in her uncle’s blood are powerfully suggestive moments, but most remarkable of all is a scene in

the sanitarium in which she imagines herself possessed by her leopard familiar. We can safely say that very few English actresses before her had had to play a scene as physically challenging and sexually frank as this. It paves the way for her fiery, snarling animality in *Dracula Prince of Darkness* and the fearful telekinetic orgasm she experiences in *Quatermass and the Pit*. She emerges from this “coil of the wild” sequence with psychosomatic scratch marks on her back, a horrid parallel to two moments in which she struggles with the urge to score the exposed backs of her rivals, Cathy and Dorothy. In the grip of sexual jealousy women are expected, in the traditional sexist view, to scratch one another’s eyes out. Leonora’s impulses are more sadistic, pushing the film further into the land of murky waters which, in the final analysis, it’s not fully equipped to navigate.



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Continuing our look at how the CD-ROM revolution has encroached upon the horror genre, **MovieMaker Power** braves **Dracula Unleashed**.

Billed as the first interactive horror movie, *Dracula Unleashed* (available for the Mac and PC) is a detective mystery/puzzle set in the fog-shrouded streets of London in 1899. Using Full Motion Video (FMV) clips to illustrate the action, the game is a sequel to Bram Stoker's 1897 novel *Dracula*.

Utilising many of the characters from the original novel, and a few new ones, the game centres



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Even if you make it through to finally confront the Count, you may have missed something on the first day that will prevent you from winning the final battle.

around Alexander Morris. Following an enigmatic telegram from a Romanian priest, Morris arrives from Texas to investigate the mysterious circumstances surrounding the death of his elder brother, Quincy. Alexander has sought out many of his brother's friends but found them strangely

reluctant to discuss the matter. The Honourable Lord Godalming, Arthur Holmwood, befriends Alexander and sponsors him into London's most prestigious gentleman's club, The Hades. Here the young Texan is introduced to, amongst others, Devlin Goldacre - a rakish fellow with a razor wit. Their meeting is curtailed by the arrival of a telegram telling Alexander that Andrew Bowen, father of his fiancée Annisette, has died.

Alexander returns home with the intention of visiting the Bowen household in the morning, but during the night Alexander suffers a disturbing nightmare. He dreams that the re-animated corpse of Mr Bowen rises from his death-bed and attempts to strangle the young Texan while Annisette laughs at his cries for help.

So begins the chain of events that leads the player to discover that the Prince of Darkness has returned to London and is up to his old tricks...

While solving the various mysteries is often difficult, navigating Dracula Unleashed is extremely easy. The player must guide the character of Alexander around various London locations, uncovering the truth about his brother's death and eventually tackling the evil Count.

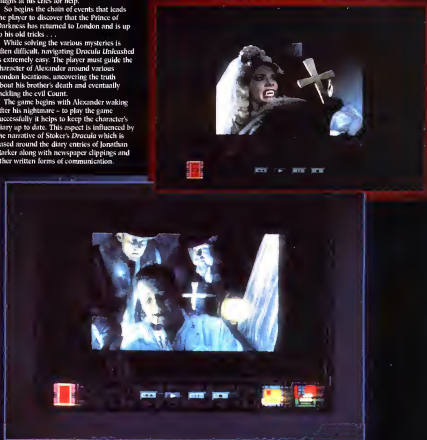
The game begins with Alexander waking after his nightmare - to play the game successfully it helps to keep the character's diary up to date. This aspect is influenced by the narrative of Stoker's Dracula which is based around the diary entries of Jonathan Harker along with newspaper clippings and other written forms of communication.

Leaving the safety of his home, Alexander ventures out into the streets. A hansom cab sits at every corner - the only method of transport for a gentleman travelling around the city. It is, however, worth pointing out that you will soon tire of the cabbies' appalling accents and chirpy advice. Entering the cab your journal will open automatically and all the addresses you are able to visit are listed. Simply select one of them and Alexander will be transported to his destination. As you progress through the game more locations become available and the list is automatically updated.

Alexander has only four days to solve the mystery so time is a precious commodity. As many locations can only be accessed at certain times of the day (for example the pub opens between 10 am and 2pm) a pocket-watch is provided to help Alexander organise his movements. A map, that calculates the time it will take to travel times between addresses, is also very useful tool in this field.

Upon entering any location you are presented with a video clip. After viewing this you are given the chance to make notes and then decide where/when to visit next.

As well as the main aim of the game Alexander must also complete certain tasks on each day to prevent himself from being killed. On the first day one of the most important tasks is to





Special effects and make-up are impressive. The floating corpse sequence and demise of Dracula being particularly worthy of note.

prevent his fiancée from becoming a bride of Dracula. If he fails to do this before 10pm he will be killed by her in the street.

All the features of the game are controlled via a mouse controller and the only time you need to go near the keyboard is when saving your position, something well worth doing at regular intervals.

From starting *Dracula Unleashed* in motion you become aware that this is not simply a computer game. The strains of *O Fortuna* (The Omen/Old Spice music) accompany the list of starring actors presented like film titles.

The list continues with credits for the director, producer, special effects, gaffer, etc. This is all designed to give you the impression that this is more a movie than a game and in some ways it is.

The FMV clips range in length from 30 seconds to 5 minutes and are accompanied, in the most part, by an original music score which adds tension and underpins events of significance. The picture size and the quality of the clips is again surprising. If you play the game correctly from end-to-end you will be rewarded with just over an hour's footage.

The actors are all filmed against purpose-built sets which have been invisibly dressed. This is very refreshing as the usual practice with such projects is to film actors against a blue screen and then superimpose them onto computer-generated backgrounds.

With the exception of a few awful cockney accents (Dick Van Dyke - *Mary Poppins* - nuff said) the all-American cast give well-rounded performances. Van Helsing, however, is a barrel of laughs. With his pidgin English and exaggerated German accent

he seems somewhat reminiscent of Ludwig van Drake from Disney's educational features.

Where the game really falls down is on its interactivity - sadly there isn't much. Whenever Alexander arrives at a location the video clips are preset and there is nothing you can do to alter their contents while they are playing. The clips are basically governed by what time he arrives and what object Alexander is carrying. So, for example, if you want to send a telegram you should remember to hold the address to the person you wish to

communicate with when entering the telegraph office.

With this in mind the game can at times prove frustrating because the puzzles often have to be completed in a particular order. Even if you make it through to finally confront the Count, you may have missed out something on the first day that will prevent you from winning the final battle.

For any game to qualify as a worthy purchase it must offer something new each time you play. This is the case with *Dracula Unleashed* - even if Alexander defeats Dracula there are four different epilogues depending on the

route he has taken. There are also eight different ways the character can die, so the temptation to see all the clips is there as some of these scenes are quite shocking - especially Alexander's attack at the hands of the mysterious 'Bloofer Lady'.

So, in conclusion, this is a challenging and visually stunning game. Although it was released over a year ago it is by no means old hat, and remains a good showcase for what FMV can achieve. The best, however, is surely yet to come...



Look after your friends as well as yourself. (Van Helsing and Miss Harker dead.)

Who Were

In the second part of this series, **Keith Dudley** examines some leading lights, both old and new . . .



Hammer?

By 1952 Hammer/Exclusive Films were producing on average eight, and by 1954 nine, films a year. Too many for just two producers, Tony Hinds and Michael Carreras, to handle. A number of earlier productions had been filmed in association with other companies like Knightsbridge and Marylebone Studios, but now Hammer were on their own with a full production schedule ahead of them. They had to expand to survive, bringing in outside production staff, producers, associate producers and assistants.

ANTHONY NELSON KEYS

"Quicksilverish, dapper, and a fellow of infinite jest - that is Anthony Nelson Keys... There isn't a job in film-making - from focus pulling to sound recording - that he didn't learn the hard way; by actually doing it."

- Hammer press release, 1964

Anthony Nelson Keys was one of four brothers associated with the British film industry. His elder brother, John Paddy Carstairs, was a noted film director and novelist; Rodenick, a younger brother, was a film editor and Basil, also an associate producer, worked for Hammer Films on four productions during the sixties. Their father, Nelson 'Bunch' Keys, was a noted British composer who became a director of the British and Dominions Film Group.

After completing his education at Brighton College, Tony Nelson Keys entered the industry as a recording engineer in 1928. He later joined his father's film company as a clapper boy for Herbert Wilcox. Tony worked his way through various jobs at the studio until he became production manager.

On the outbreak of war, Tony joined the army where he served in the tank corps and in reconnaissance. Towards the end of his time in the service he joined his brother Basil in the army Film and Photographic Unit.

On demob, Tony joined British producer Daniel Angel as well as working freelance for other companies including the Walt Disney Organisation.

In 1952, while working for the Disney unit on *Robin Hood*, Tony received a telephone call from Tony Hinds asking him to join Exclusive as the associate producer on a film called *Never Look Back* - a thriller directed by Francis Searle. On completion of the picture he returned to Daniel Angel's Pinnacle Films where he acted as associate producer on a number of productions including *Reach for the Sky*, the story of Douglas Bader. When Pinnacle's production schedule slowed down Tony decided it was time to move on. He received an invitation to rejoin the Hammer/Exclusive group on a regular basis and decided, in 1956, to take up the offer of regular employment. His first film for the company was *The Curse of Frankenstein*, on which he acted as associate producer. Tony was also offered the rôle of General Manager of Bray Studios, a post he held until Hammer moved out in 1967.

1962 saw promotion to line producer when Michael Carreras was admitted to hospital just prior to production on *The Pirates of Blood River*. Keys visited Carreras in hospital only to be told "the film's yours".

With Anthony Hinds now scaling down his job as producer to concentrate on scriptwriting, Tony Nelson Keys was offered the chance to alternate as line producer with Hinds and Michael Carreras. Like Tony Hinds, Anthony Nelson Keys

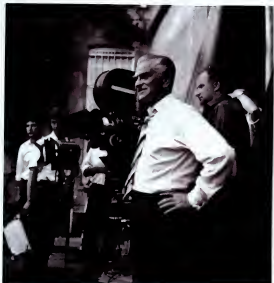
had a feel for the films he was producing. This sympathy became evident when, in 1966, he produced four of the studio's best-regarded films - *Dracula*, *Prince of Darkness*, *Resurrection of the Mad Monk* and the

'Comish classics' - *The Plague of the Zombies* and *The Reptile*.

Part of Keys's contract allowed him to work away from Hammer as an independent associate producer and it was while in Ireland working on Peter Coo's production of *Lock Up Your Daughters* that he received a call from Tony Hinds asking him to come up with an idea for a new Frankenstein film. Not being a writer, Keys was reluctant. The assistant director on *Lock Up Your Daughters* was Bert Batt, another Hammer regular who had also dabbled in scriptwriting. Keys came up with the original story and Bert Batt tackled the script for what many Hammer enthusiasts regard as one of the finest entries in Hammer's Frankenstein series - 1969's *Frankenstein Must Be Destroyed*. Sadly, Tony Keys and Bert Batt never had the opportunity to repeat their success.

Shortly after work was completed on *Frankenstein Must Be Destroyed* Tony Nelson Keys left Hammer and, in partnership with Christopher Lee, formed his own production company, 'Charlemagne Productions' was set up with a view to producing a series of films based on the novels of Dennis Wheatley. Hammer had originally planned to film further Wheatley books but the disappointing American returns from *The Devil Rides Out* forced them to change their plans. Charlemagne had the rights to three of the Wheatley novels: *The Haunting of Toby Jugg*, *The Satanist* and *To the Devil a Daughter*. They also owned the rights to John Blackbourne's novel about a rich but ageing society transplanting their brains into the bodies of children - *Nothing But the Night*. Rank Films had agreed (in principle) to finance a Charlemagne package in return for the worldwide distribution rights but rejected the Dennis Wheatley scripts in favour of the John Blackbourne novel. Directed by Peter Sasdy and starring Christopher Lee, Peter Cushing and Diana Dorys, *Nothing But the Night* sadly suffered both critically and financially.

Charlemagne Productions wound down and the rights to the



Left: Anthony Nelson Keys in Christopher Lee's outfits during production of 1965's *Dracula*. Above: Relaxing during the filming of *Resurrection of the Mad Monk* in the same year.



unfined Whelaney novels reverted to Hammer on the understanding that should the films be made by the studio then Anthony Nelson Keys would be called upon to produce them. Only one of the features made it to the screen. *To the Devil... a Daughter* was produced by Hammer in 1975 without Nelson Keys's involvement.

A tournament-winning golfer, Tony Nelson Keys retired from the film industry in 1976 to become the manager of his local club. He died of a heart attack on the golf course in 1984.

JIMMY SANGSTER

"Today, writers are gradually coming into their own in the picture industry. Suddenly there is a realisation that the man who writes the script is a very important person; as important, in fact, as the producer and the director."

— Jimmy Sangster, 1961

Perhaps the most charismatic member of the 'Hammer family', Jimmy Sangster joined the company as an assistant in 1948 and stayed on to become a director, producer and scriptwriter, not just for Hammer but for major film companies both in England and the US.

Jimmy Sangster was born in Wiles on 2nd December 1927. He left school at 15 and went straight into a job in the film industry. As Jimmy says, "there was a war on, you could do things like that". He worked with various film units ending up as an assistant at Marylebone Studios. It was whilst working at Marylebone on *Dick Barton Special Agent*, a co-production with Hammer Films, that Sangster met Tony Hinds and Michael Carreras. Through this meeting he was invited to join Exclusive where he became the youngest assistant director in the



JIMMY SANGSTER

The first produced Hammer 'Date of Fear' for Columbia release. (He also wrote the screenplay). His next previous screenplay: "Blood Brides", a pirate yarn for which he wrote the script.

Today's Cinema, 1961

industry. Three years later he became Hammer's production manager – again, the youngest in the business.

In 1956, with Hammer Films still producing short 'featurettes', Sangster was given the chance to write his first script. Although only 29-minutes in length it was a prestigious project. Produced by Tony Hinds and directed by Joseph Losey from a short story by Victor Canning, *A Man on the Beach* was shot in 'Cinemascope' and Eastmancolor and starred Sir Donald Wolfit.

With the success of Hammer's 1955 adaptation of Nigel Kneale's BBC serial *The Quatermass Experiment*, James Carreras decided to redirect Hammer's forthcoming production schedule. Out would go the run-of-the-mill 'B' features in favour of more fantasy-orientated films. The 1956 schedule included only one feature, a prison movie called *Women Without Men*, and five 'shorts', including three of the Michael Carreras jazz featurettes. Something was needed fast. Jimmy Sangster came up with a basic storyline and on the strength of it was asked to write the script – the first draft was completed in less than two weeks. Renowned director Leslie Norman was brought in and between them they produced the memorable *X the Unknown*.

With the success of *The Quatermass Experiment* (as Hammer renamed Neale's story) and *X the Unknown*, Hammer's confidence in



the fantasy genre grew. After successful negotiations with Universal Pictures they secured the re-make rights to *Frankenstein*. Jimmy Sangster was commissioned to write the script for this new, more authentic, adaptation of the classic story. Working with his uncredited co-writer Tony Hands he produced a script that heralded a new era in British film production.

The Curse of Frankenstein proved a runaway international success, with Universal Pictures granting Hammer the go-ahead to remake all their classic horrors of the thirties and forties. Hammer were more than happy with Sangster's first feature film effort and gave him the job of scripting the remakes of *Dracula*, *The Mummy* and the direct sequel to the first production, *The Revenge of Frankenstein*. Sangster went on to write various Gothic horror screenplays for Hammer and other producers in those boom years,



Left: Jimmy Sangster directs Nita Stangor and Michael Johnson in *Last For a Vampire*. Below: Minnie Driver and Suzanne Leigh during the same location shoot.

Below: Jimmy Sangster pictured with Michael Carreras in the early 1970s



but soon tired of the genre. In an effort to escape his 'typecasting', he turned his writing skills to work on a series of Psycho-inspired productions for Hammer which began with 1961's *Taste of Fear* and continued throughout the sixties.

In 1970, while working in America, Sangster received a new script from Hammer called *The Horror of Frankenstein*, basically a retelling of the original Frankenstein myth. Michael Carreras was keen that Sangster should rewrite the script but, even after an offer to produce the film as well, his colleague remained unenthusiastic. adamant that Sangster should be involved. Carreras conceded to his request that he should also direct the film. *The Horror of Frankenstein* was released in 1970. Produced, directed and written (in partnership with original writer Jeremy Burnham) by Sangster, the film turned out to be a glorious black comedy perhaps unfairly maligned by critics and fans alike.

While still cutting and pulling together *The Horror of Frankenstein*, Sangster was asked to take over the direction of *Last For a Vampire*, Hammer's sequel to *The Vampire Lovers*. *Last For a Vampire*, or *To Love a Vampire* as it was known at this stage, was in trouble. The crew were already on location, the production had been cast and the original director, Terence Fisher, had broken his leg. Peter Cushing had pulled out of the lead role at the last minute to be replaced by Ralph Bates. Cast member Barbara Jefford, an excellent actress from the National Theatre, was only one of many expressing dissatisfaction with the whole project. Sangster: "All I did was direct traffic. It was



*Jerry Sangster (seated), with his legs over the side of the chair searches for inspiration during production of *Fear in the Night*.*



ROY SKEGGS

"We're not making any Draculas or Franksteins. They are the old Hammer. We now have to start thinking about the new Hammer."

— Roy Skeggs, 1993

Roy Skeggs was born in Hertfordshire in 1934 and educated in St. Albans. His studies were interrupted in 1951 when he was called up for national service where he served in the army for two years. Demobbed, he spent three years studying and became a qualified accountant in 1956.

That same year he joined Douglas Fairbanks Productions at Elstree's National Studios as an assistant accountant. In 1959 he moved to the Associated British Pictures Corporation at Elstree Studios to work in the accounts department.

In 1963 Skeggs left ABPC to work for Hammer Films at Bray Studios as their Production Accountant. Based at Bray for two years he was then promoted to Company Accountant and Secretary. In 1970 he was made overall Production Supervisor for Hammer, soon graduating to the rank of line producer. Amongst the films he handled were *On the Buses* (the highest-grossing British picture of 1971), *Frankenstein and the Monster From Hell*, *The Satanic Rites of Dracula* and the troubled *To the Devil... a Daughter*.

Disappointed with the way things were at Hammer at the time, Roy Skeggs left the company in 1976 along with Brian Lawrence, Hammer's company director and business manager, to form 'Cinema Arts International'. The company produced two very successful feature films based on popular television shows of the day: *George and Mildred* and *Rising Damp the Movie*.

In 1980, after Hammer Films were declared bankrupt, Skeggs and Lawrence set about buying the company name from the official receivers. Successful in their bid they set about getting the

too late to do anything with it. It was full accomplice when I joined."

Sangster's last film for Hammer was 1972's *Fear in the Night*. Written, produced and directed by Sangster, the film starred Peter Cushing, Ralph Bates and Joan Collins in a tightly-constructed story of murder, mystery and insanity – a throwback to the Psycho-inspired Hammer movies of the sixties.

Sangster continued writing and became one of the most prolific English screenwriters working in Hollywood. He recently returned to the UK, where he continues to pursue his writing.

AIDA YOUNG

Aida Young, one of the first female producers to work in the British film industry, started her career in 1948 as an assistant director on film documentaries.

In 1963 she joined Capricorn Films to work as associate producer to Michael Carreras on *What a Crazy World*, a post she maintained when Carreras returned to Hammer to co-produce *One Million Years BC*. Aida Young then worked with director Ken Annakin on his 1967 production *The Long Duel*, before returning to Hammer Films as their first line producer on *The Wreckage of She* the same year. Aida stayed with Hammer to produce *Dracula Has Risen from the Grave*, *Taste the Blood of Dracula*, *Scars of Dracula*, *When Dinosaurs Ruled the Earth* and *Hands of the Ripper*.

Aida Young remains active within the film industry and is currently based at Shepperton Studios.



Roy Skeggs and TERENCE FISHER Hammer joint and present meet on the set of *Frankenstein and the Monster from Hell* in 1972



Roy Skeggs on location with director Peter Sykes during production of *To the Devil... a Daughter*



Aida Young pictured with Christopher Lee

company up and running with a television series comprising of an initial 13 episodes. They went back to the old idea of renting a large country house to use as a location and production base. The location was Hampden House, a large fortified manor house high in the Chiltern Hills and set in acres of ground. *Hammer House of Horror* began airing in England in September 1980 and proved a strong international success.

By the end of 1982, with the legal side of business finally sorted out, Skeggs and Lawrence had bought back all the remaining Hammer Films shares from ICI and an unnamed shareholder and were the new owners of Hammer Film Productions Ltd. In 1983 production began on a new series of 90-minute films for television broadcast under the banner *Hammer House of Mystery and Suspense* - 13 films shot mainly on location using American stars and familiar British names.

Although not as popular or successful as the first series, *Hammer House of Mystery and Suspense* generated a healthy profit for the company. In 1985 Brian Lawrence sold his shares in Hammer Films to Roy Skeggs who, from the company's operational base in Elstree, now spearheads the latest incarnation of Britain's best-loved independent production company.



HARRY FINE

"Hammer was really a company of gentlemen who ate in nice restaurants and drank the right wines . . . People like Fine and Style, in contrast, were part of a whole different scene that you'd find in barely pubs. The fact that my father agreed to their product for a time really had to do with novelty value and the fact that it was given real tongue-in-cheek publicity."

— Michael Carreras, 1993

Along with scriptwriter Tudor Gates, Harry Fine and Michael Style's 'Fantale Films' were the team responsible for the 'Carmilla' trilogy of films produced by Hammer in the early seventies. The Vampire Lovers in 1970, its sequel, Lust for a Vampire and its prequel, Twins of Evil, both in 1971. As an independent production team, Fine and Style achieved an unprecedented success within the Hammer organisation.

Harry Fine was born in Dublin and educated at St. Andrew's College and Dublin University. Taking small walk-on parts he joined the Dublin Gate Theatre Group and eventually became the theatre manager. In 1937 Fine came to England where he played the Westminster Theatre in London followed by a season at the Ambassador Theatre.

On the outbreak of war he joined the Royal Air Force and served as an intelligence officer until 1945. On demob, Fine returned to the theatre and to his acting career, graduating to small television and film roles. Fine gradually cut down his acting and whilst stage managing a

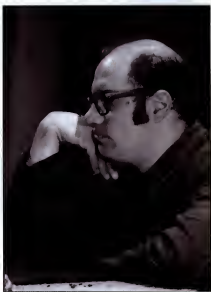
play in London he received an offer from the BBC to become the casting director on the pioneering police drama *Fabian* of the Yard. More work in casting was followed by a stint as producer of light entertainment for ABC. Soon after this Fine went to work for ITC at Elstree Studios as associate producer on 1961's *Sir Francis Drake* and as producer on the following year's *Man of the World* and *The Sentimental Agent*. His work for television led to feature production on films such as *Up the Junction*, *A Long Day's Dying* and *The Rose and the Rose of Michael Rimmer* for David Frost and Warner Brothers.

Whilst working for David Frost in 1969, Harry Fine came up with the idea of producing a film version of J. Sheridan le Fanu's classic vampire novella *Carmilla*. Forming his own company, 'Fantale Films', he formed a partnership with Michael Style and took his idea to television colleague Tudor Gates who fashioned the idea into a workable script. Together, they sent their idea, retitled *The Vampire Lovers*, to Hammer Films. James Carreras was enthusiastic and within 24 hours had found an American distributor and booked the production into Elstree studios for 19th January 1970. Two days into filming, a meeting was called to discuss a sequel. To *Lust for a Vampire*, later retitled *Lust*

For a Vampire, went into production in June 1971. Fantale's third picture for Hammer, *Twins of Evil*, was again part of the loose 'Karnstein trilogy'.

Other Fantale productions included *Fright for British Lion* and *To Kill a Stranger* for EMI. Harry Fine later became a consultant, reading and advising on scripts, production, and budgets for films such as *Quadrophenia* and *McVicar*.

MICHAEL STYLE



Michael Style, pictured during production of *Lust for a Vampire* in 1970

Michael Style, born in England in 1933, emigrated to Canada in 1950 aged 17. He took a variety of jobs, including that of a holiday relief carpenter at the Canadian Broadcasting Corporation. He stayed on with CBC, eventually working his way up to producer on children's shows. From there he graduated to adult drama programmes. Style returned to England in 1958 and joined ATV as a producer working on variety shows and documentaries. In 1968, after four years as managing director of television facilities company Intertel, he branched off into film, producing John Osborne's *Luther* and working on Tony Tenser's lesbian drama *Montage*.

Whilst working at Intertel, Style met Harry Fine and the two soon became partners in Fantale Films. At the time Harry Fine joined Intertel the company were developing a new process involving closed-circuit television linked to 35mm cameras. Trademarked 'Advision', Style and Fine took the process to Joan Harrison, the executive producer on Hammer's 1968 television series *Journey to the Unknown*. The new process was used on an episode entitled *The Madmen Equation* - Harry Fine acted as associate producer.

Michael Style died suddenly in 1983, just a few days after his 50th birthday.



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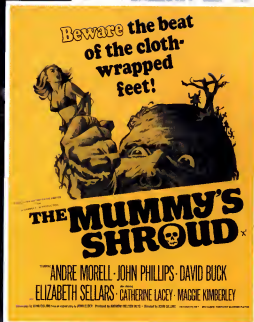
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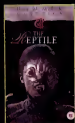


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